

Onderstaande brief werd op 18 juni 2011 via de internationale e-agenda voor beeldende kunst, e-flux, verzonden. De brief werd ondertekend door Ann Demeester, Guus Beumer, Maria Hlavajova en Arno van Roosmalen, namens (de leden van) De Zaak Nu, diverse instellingen en individuen in de hedendaags beeldende kunst, "all of whom are concerned about the future of the whole cultural field in the Netherlands".

June 18, 2011

e-flux



**Dutch coup d'état in art and culture
Appeal for response!**

www.dezaaknu.nl
www.schadekaart.nl

Last week in a memorandum titled "More than Quality," the State Secretary for Culture, acting on behalf of the Dutch government (a minority government of liberals and Christian Democrats, whose hold on power relies on the support of Geert Wilders's anti-Islam Freedom Party (PVV)) announced his new "vision" for the field of culture, which represents nothing less than a violent and sweeping political manoeuvre aimed at the very notion of culture and art, its role in society, and its place within the democratic sphere. With the exception of but a handful of "top international institutions" that will be spared, the entire field of internationally focused and future-oriented artistic experimentation, innovation, education, and development, which has distinguished the Netherlands and given it a leading international position in the field for many decades, is to be demolished practically overnight. Instead of preserving the values of experimentation, risk, and vision, the memorandum leaves us with rhetoric about "strengthening the responsibility and resilience of citizens" and letting "the market" take its "natural" course.

To be clear: Dutch professionals in the field of art and culture are aware of the fact that some cuts in funding are necessary given today's economic situation and that a recalibration of support may be called for. Furthermore the cuts in arts funding might seem of lesser importance in

light of what is happening, with the same brutality, in the fields of healthcare, social reform, education, the media and scientific research, among others. However it is in solidarity with all these realms that we raise our voices in disagreement about the sweeping, overreaching, and devastating broad cuts proposed.

Speaking from the position of our field, we find it essential to point out that what we are facing is in fact an end of an internationally valued cultural climate, which we dare say is unparalleled anywhere in the world. In and outside of the Netherlands, the art world has benefited from the existence of a cultural system of generosity towards the artistic and cultural imagination of the future, which today finds itself under threat of extinction. We must articulate our disagreement with these developments, and our resistance to them together, in order to prevent the following from happening:

In the fields of art and culture, the budget will shrink by 200 million Euros; for visual art it means going from 53,3 to 31 million on an annual basis, taking immediate effect in 2013. Amongst other things, this will lead to:

- A 50 % cut in the budget for stipends and working grants for artists;
- A 50% cut in the budget of the Mondriaan Foundation, the body e.g. responsible for supporting international projects;
- A dramatic reduction of the number of contemporary visual arts institutions receiving state support (which currently include Witte de With, De Appel, BAK, Marres, etc.) from 11 to 6;
- A total withdrawal of all support for art magazines;
- The end of government subsidies for functions now fulfilled by the Manifesta Foundation, SKOR | Foundation for Art and Public Domain, and the NiMK – Netherlands Media Art Institute;
- The end of all public financing of the post-academic education for artists offered in places such as the Ateliers, Rijksakademie voor beeldende kunsten, European Ceramic Work Centre, and the Jan van Eyck Academie.

Given this dramatic situation of the annihilation of government support for broad sectors of the internationally-recognized Dutch contemporary art field, we hope that you—our international colleagues—will respond fiercely and immediately to this extermination of our future heritage by signing this letter and returning it to us. We will hand over all letters to State Secretary Halbe Zijlstra.

Meer dan 2000 reacties uit de hele wereld zijn hieronder bijeengebracht. Er is, met het oog op volume en leesbaarheid, een selectie gemaakt uit de persoonlijke teksten die men heeft toegevoegd.

1: **Adrian Searle**, chief art critic, **The Guardian**; visiting professor, Royal College of Art, London

I am astonished by this precipitous move, particularly in the field of art education. Of course some cuts are inevitable, but this blanket approach effectively throws away decades of investment and the hard-gained international reputations of a number of Europe's most important educational institutions. The proposals lack foresight, subtlety and - sadly - any dignity whatsoever. I see that the advice I have given in the past has fallen on completely deaf ears.

2: **Chris Dercon**, director, **Tate Modern**, London

3: **Roos Gortzak**, director, **Kunsthalle Basel**

4: **Paul Domela**, program director, **Liverpool Biennial**

De doelgerichte afbraak van het Nederlands kunst- en cultuurstelsel wordt in Engeland als onbegrijpelijk ervaren. De fijnmazige infrastructuur heeft een generatie uitzonderlijke kunstenaars voortgebracht. Met haar open en internationale oriëntatie is Nederland tot een toonaangevend schakelpunt geworden voor ontwikkelingen in kunst en maatschappij. In plaats hiervan de vruchten te plukken hakt men de boomgaard om. Dat is niet verstandig.

5: **Daniel Birnbaum**, director, **Moderna Museet**, Stockholm, SV

6: **Dr Roger Cook**, Visiting Fellow, Institute of Germanic & Romance Studies School of Advanced Study, University of London, London, UK

In the field of contemporary arts institutions the Netherlands has led the field in the European Union. Such drastic measures would have devastating consequences for advanced research in art and culture in Europe.

7: **Lars Bang Larsen**, artist / professor, **University of Copenhagen**, Copenhagen

8: **Rod Dickinson**, senior lecturer Digital Media / Artist, **University Of West England**

Don't make the same mistakes that our UK coalition government is making!

9: **Anton Vidokle**, artist, **e-flux**, New York, US

10: **Lawrence Weiner**, artist

11: **Krzysztof Wodiczko**, Professor of Art Design and the Public Domain, **Harvard University**, USA

If implemented, the proposed Dutch government policy will damage culture and the arts in The Netherlands, weaken cultural development in Europe, negatively effect state of the arts in the world and it will be condemned by European and international opinion.. Dutch contribution to international culture has been extremely significant. It is too precious for the world to lose.

12: **Dr Vivian Sky Rehberg**, art historian and critic, **Parsons Paris School of Art + Design**, Paris, France

13: **Barnabas Bencsik**, director **Ludwig Museum**-Museum of Contemporary Art, Budapest, HU

14: **Rein Wolfs**, artistic director, **Kunsthalle Fridericianum**, Kassel

Europe is crying about the Dutch budget cuts in culture. The Dutch artscene might lose its international quality completely. Dutch art will lose its potential for growth. Young artists will not be part of the international artworld anymore. Holland is getting old and we should try and prevent this from happening. Holland, please rethink these budget cuts, both quantitatively and qualitatively!

15: **Christine De Smedt**, dance company **Les Ballets C de la B**, Ghent

16: **Prof. Robert O'Brien**, Design Factory **international university Zhu hai**, Beijing

What is it that you want to do Become like China! Where the only consideration is definition and money. Your country has gone way beyond that awful irony so why go back? I am spending time as an artist and in education to try to help young people to have a little confidence in them selves, so would you like me to come in the future to Holland?

17: **Prof. Christian Huebler**, member of art group Knowbotic Research, **University of Arts, Zurich**

18: **Gavin Wade**, director, **Eastside Projects**, Birmingham, UK

The scale of these cuts to culture in the Netherlands appears to be willfully destructive and ill considered. The impact will be deep and devastating and affects far more than any individual cultural practitioners or institutions but the spirit and will for progress. This is a backwards step. Do not pretend otherwise. The Dutch government needs to wipe its eyes and look again. Listen to your knowledgeable and experienced cultural leaders and rethink.

19: **Van Assche Christine**, Chief Curator, **Centre Pompidou**, Paris

20: **Carlos Basualdo**, Keith L. and Katherine Sachs, curator of Contemporary Art, **Philadelphia Museum of Art**, Philadelphia, USA

21: **Ann Goldstein**, director, **Stedelijk Museum**, Amsterdam

22: **Robert L. Pincus**, art critic and author, **Museum of Contemporary Art San Diego**, USA

23: **Professor Chantal Mouffe**, director, Centre for the study of democracy, **University of Westminster**, London

24: **Gerardo Mosquera**, independent curator

25: **Dr. Yilmaz Dziewior**, director, **Kunsthau Bregenz**, Bregenz, Austria

If these cuts will happen, the Netherlands will loose their leading role in the field of contemporary art!

26: **Saskia Bos**, dean, **The Cooper Union** for the Advancement of Science and Art, New York, USA

Raad voor Cutuur gave sound advice and should be listened to

27: **Helena Reckitt**, Senior Lecturer in Curating, **Goldsmiths College**, London University, London, UK

The Netherlands has stood out as a beacon of artistic innovation and excellence. These cuts will be devastating for your national culture and has profound international ramifications. Stop the cuts!

28: **Fiona Tan**, artist who has represented The Netherlands at the Venice Biennale in 2009

29: **Stephan Dilleuth**, artist / professor, **Akademie der Bildenden Künste, München**

This is the beginning of a cultural warfare!

30: **Denys Zacharopoulos**, artistic director, **Macedonian Museum of Contemporary Arts**, Thessaloniki, Greece

Tragic!!!! It is tragic for The Netherlands, for the arts and for the international community... It is the end of a last hope for a humanist society, The Netherlands has given the brilliant example over the post war period internationally. Now it will become obvious again to remember that the word 'apartheid' is a Dutch word. It is a shame for the Dutch Government to act in a way which reduces the cultural and artistic life of the country and damages the reality of European identity. Culture is the European word for Political and Social responsibility and cohesion... It is

definitely a way to attack European cohesion and future leaving history and future to the only rules of a wild market. It is a shame!

31: **Iwona Blazwick**, director, **Whitechapel Gallery**, London

32: **Kati Kivinen**, curator, **Museum of Contemporary Art KIASMA**, Helsinki, FI

33: **Vanessa Joan Müller**, director, **Kunstverein für die Rheinlande und Westfalen**, Düsseldorf, DE

34: **Anthony Reynolds**, **Anthony Reynolds Gallery**, London, UK

35: **Carol Greene**, **Greene Naftali Gallery**, New York

Netherlands contribution to the artistic culture of the world has been invaluable for people of every class, race and age. To withdraw funding in support of the arts at this time is disrespectful to all the great artwork that was born there for all art is further elevated by the artists of our time.

36: **Charles Esche**, director **Van Abbemuseum**, Eindhoven, The Netherlands

37: **Tom Morton**, curator, **The Hayward Gallery** - Southbank Centre, London

38: **Mark Sladen**, director, **Kunsthall Charlottenborg**

39: **Vasif Kortun**, writer / teacher / curator / director, **SALT**, Istanbul

40: **Laura McLean-Ferris**, writer and editor, ArtReview, **The Independent**, London

41: **Valerie Smith**, Leiterin Bereich Bildene Kunst, Film, Neue Medien, **Haus der Kulturen der Welt**, Berlin, DE

42: **Katja Schroeder**, director, **Westfälischer Kunstverein**, Münster

43: **ute meta bauer**, curator, associate director and head of the **MIT program in art, culture and technology**, Cambridge Mass, USA

44: **Daniel Buren**, artist, Paris

45: **Claire Doherty**, director, **Situations** at the University of the West of England

46: **Dom Hastings**, coordinator, **Glasgow International Festival of Visual Art**, Glasgow

47: **Carolyn Christov-Bakargiev**, director, **documenta (13)**, Kassel

48: **Dr. Ulrike Groos**, director **Kunstmuseum Stuttgart**

49: **Stefanie Böttcher**, artistic director, **Künstlerhaus Bremen**, Bremen

50: **Solveig Ovstebo**, director, **Bergen Kunsthall**, Norway

51: **Chus Martinez**, head of department, **documenta (13)**, Kassel

Total condemn. it is not only injustice what transforms engages into enrages, but hypocrisy. an emergency is at hand when the established political institutions and power turns agains culture, and it must be a way to commonly move from dissent into resistance.

52: **Philippe Pirotte**, director **Kunsthalle Bern**

53: **Hou Hanru**, director of exhibitions and public program, chair of exhibition and museum studies, **San Francisco Art Institute**

54: **Professor Mieke Bal**, independent artist and cultural scientist, **University of Amsterdam**, Amsterdam, NL

1) Since economics is the only language the government understands: this cutting of support will increase the number of people dependent on unemployment allowances. What is being saved? Nothing 2) A country without culture, cultural experiment, and freedom from economic constraints, is doomed to die. My condolences.

55: **Mirjam Varadinis**, curator, **Kunsthau Zurich**, Zürich

The announced budget cuts are completely exaggerated and irresponsible as they will lead to the end of Netherlands' strong international reputation in the fields of art. To close down such important post-academic institutions like the Ateliers, Rijksakademie and Jan van Eyck is like cutting the blood and oxygene of a vital body. All these institutions are of vital importance to the artistic scene - both in the Netherlands and abroad. I hope there will be a way to stop this insane decision!

56: **Marianne Lanavère**, director, **La Galerie Contemporary art centre**, Noisy-le-Sec, F

57: **Beatrix Ruf**, director, **Kunsthalle Zurich**, Zürich

58: **Prof. Dr. Dieter Lesage**, philosopher, Erasmus University College Brussels, **Vrije Universiteit Brussel**

59: **Prof. Dr. Johan Swinnen**, hoogleraar / stichtend directeur, **HISK**, Antwerp, B

I hereby express my opposition to this extermination of the future heritage.

60: **Marta Kuzma**, Director, **OCA**, Oslo, Norway and member of the curatorial team of documenta 13

61: **Dr. Veit Görner**, direktor, Kestnergesellschaft, Hannover, Deutschland

Dear Sirs, cultur is our futur not only our past.

62: **Tino Haenen**, general & artistic director, **Muziekgebouw aan 't IJ**, Amsterdam, NL

63: **Alexander Strengers**, voorzitter **Kunstcommissie DNB**, Amsterdam, NL

64: **Stine Hebert**, director, **Baltic Art Center**

65: **Maurice Carlin**, artist, Islington Mill, Manchester, UK

66: **Mihnea Mircan**, director, **Extra City Kunsthal**, Antwerpen

67: **Pierre Courtin**, director, **Contemporary Art Center Duplex**, Sarajevo, Bosna-Hercegovina

68: **Brandon LaBelle**, artist, writer, professor, **Bergen National Academy of the Arts**

69: **Martha Rosler**, artist, DAAD Berlin fellow, professor emerita Rutgers University, US

I have often worked with Dutch art and architecture institutions, including Witte de With, the Berlage Institute, Stedelijk Amsterdam, Netherlands Photo Institute, the Architecture Institute, Stedelijk s'Hertogenbosch, Manifesta, SKOR, BAK, Hermes, Casco, Jan Van Eyck Academie, the Rijksakademie, SKOR, and Mute, and cannot understand a policy that would cut funding to any of these diverse, valuable, and highly visible and influential institutions.

70: **Preston Thayer**, PhD, Director, **University Art Gallery New Mexico State University**, Las Cruces, USA

The Netherlands' contemporary art scene has been a shining light of thoughtful investigation and ambitious cultural production on the international stage. Only last week, I was enthralled by The Netherlands pavilion at the International Art Exhibition - La Biennale di Venezia in Venice, Italy. From many standpoints -- including I should imagine international tourism -- supporting contemporary art in The Netherlands should not be dismissed lightly.

71: **René Zechlin**, director, **Kunstverein Hannover**, Hannover

72: **Annelise E. Ream**, **Keith Haring Foundation**

73: **Emily Pethick**, director, **The Showroom**, London

74: **Dirk van Weelden**, author / editor of **De Gids**, Amsterdam

75: **Tirdad Zolghadr**, Center for Curatorial Studies **Bard College**, New York

76: **Tobias Ostrander**, Director **Museo Experimental El Eco**, Mexico City, Mexico

77: **Marlene Dumas**, artist, Amsterdam

How tragic and dangerous a government that is proud that it neither understands the arts, nor the dynamics of culture.,e.g. it claims to admire internationalism in the arts, while rejecting multiculturalism at home.

78: **Henry Meyrik Hughes**, honorary President, **International Association of Art Critics (AICA)**, Paris

Institutions and the fragile ecology in which they must thrive have to be built up over a period of years. It is much easier to destroy than to replace them. I urge all those concerned to think hard, and think again about the devastating impact of what is proposed. The system of arts funding enjoyed in The Netherlands since the last War has proved exemplary, for its practical embodiment of democratic ideals. The scale of cuts proposed will cause disproportionate damage to the country's standing in the world.

79: **Carlos Amorales**, visual artist

80: **Beaud Marie Claude**, directrice **Nouveau Musee National de Monaco**

81: **Marjetica Potrc**, artist

82: **Yaffa Goldfinger**, director **Tel Aviv Museum of Art**, Tel Aviv, Israel

83: **Paul Clay**, designer and visual artist

I rely on the thinking and vision coming out of The Netherlands for much of my understanding of where Global culture is trending. This vision which the Netherlands has generated is one of the crown jewels of its many historical cultural achievements and a linch pin in its National status in the World today. It seems very odd that the government is unaware of how much the Netherlands is looked up to because of this vital achievement, and what losing it will mean.

84: **V.R. de Gruijter**, artist

85: **Fiona Annis**, artist

86: **Bart Keijzer**, artist, Kunstenaarsvereniging Diep Water

87: **Alexandra van Smoorenburg**, alternative conflict resolution, De Vrijplaatscoach

To settle a culture takes decades, to tear it down: one sad reign

88: **Masha Matijevic**, artist

89: **Ben Kinsley**, artist and educator, Carnegie Mellon University

90: **Hyo Kwon**, South Korea

91: **Kevin E. Consey**, executive vice president, Harriet and Esteban Vicente Foundation, New York

I was a recipient of a Mondriaan Foundation International Fellowship in 2002. It enabled me to spend a few weeks visiting and learning about Dutch visual arts institutions. This cut in funding, for ideological purposes more than economic reasons, is beyond comprehension. Why a government would desire to destroy a part of a countries culture known internationally for its leadership and quality is beyond belief.

92: **Susanne**, PhD student, University of North Carolina, US

93: **Marijn van Hoorn**, conservator, Teylers Museum

94: **Kimberley Mackenzie**, New Museum

95: **Floor Meijers**, artist

96: **Nina Canell**, artist

97: **Anthony R. Chadwick**, professor of French (retired), Memorial University of Newfoundland, St. John's, NL, Canada

The heritage you are attacking belongs to the world; you are the custodians of that heritage, which is not simply what has been created in the past, but what is now being created and will be created by the artists born in your country.

98: **Vincent Verhoef**, artist

99: **Valeria Paz**, independent curator and researcher, University of Essex, United Kingdom

100: **Emilie Lauriola**, music & art journalist, Wow Magazine - France

101: **Mikko Kuorinki**, visual artist

102: **Annika Wiström**, coordinator, Tromsø Gallery of Contemporary Art, Norway

103: **Carla Prat Perxachs**, museologist, Van Abbe Museum

I hereby express my opposition to this extermination of our future heritage.

104: **Laura Macchini**, student, Piet Zwart Institute, Rotterdam

105: **Donald Gardner**, poet and literary translator

106: **Anthony Huberman**, The Artist's Institute, New York

107: **Stephanie Lauke**, Academy of Media Arts Cologne

- 108: **Rachel Jendrzejewski**, playwright, USA
- 109: **Antonia Hirsch**, artist
- 110: **Kristinn Gudmundsson**, student, Gerrit Rietveld Academie, Amsterdam, NL
- 111: **Jan van der Pol**, visual artist, Amsterdam, NL
- 112: **Eric Simon**, assistant Professor Studio Arts, Concordia University, Montreal
- 113: **Salles**, musician, free-lancer, Amsterdam
- 114: **Kyle Beal**, visual artist
- 115: **Alan Quireyns**, artistic director, AIR Antwerpen
- 116: **Deimantas Narkevicius**, artist
- 117: **A. Leslie Ottewell**
- 118: **Andrea Lind-Valdan**, MFA
- 119: **Christoph Schäfer**, artist, Park Fiction, Hamburg, Germany

I have always admired of the Dutch culture and it's smart funding policy. It's a shame!

- 120: **Dubravka Sekulic**, architect/researcher
- 121: **Katharina Fichtner**, curator, The Office, Berlin
- 122: **Jenna Siman**, curatorial manager, Museum of Contemporary Art San Diego
- 123: **Giovanni di Domenico**, musician
- 124: **Lisette Mol**, assistant professor, Tilburg University
- 125: **Florin Tudor**, artist
- 126: **Edgar Schmitz**, artist, Goldsmiths, London
- 127: **Aletta de Jong**, beeldend kunstenaar
- 128: **Karolina Wolkowiecka**, dancer / choreographer / dance teacher
- 129: **Raphael Julliard**, artist
- 130: **Carlos Roberto Buere**, artista plastico
- 131: **Guillermo Faivovich**, artist, Buenos Aires, Argentina

Please don't go there. Make an extra effort to keep the programs on.

- 132: **Hilde De Decker**, head of jewellery department, St Lucas University College of Art & Design, Antwerp
- 133: **Elizabeth Hansen**, artist, Brooklyn, NY and Paris, France

The culture of art in the Netherlands has long been one that other countries--even those with much large populations and art markets--could look up and aspire to. In a world where money alone decides so many things, it is harder and harder to find true innovation, experimentation, and independent thinking. The Netherlands has been an

important beacon of freedom in the realm of culture. It will be a sad day for the entire world if that light is dimmed. I heartily urge you to keep the integrity of Dutch culture a shining example to inspire us all.

- 134: **Gabriele Minelli**, intern, SMBA, Amsterdam
- 135: **Melissa Ratliff**, DOCUMENTA (13)
- 136: **Rieke Vos**, curator, Amsterdam
- 137: **Sanne Beemsterboer**, Illustrator/Docent
- 138: **Toos Arends**, curator of Modern and contemporary art, Fries Museum, Leeuwarden, NL
- 139: **Ellert Haitjema**, visual artist / tutor, Gerrit Rietveld Academy, Amsterdam, NL
- 140: **Cédric Aurelle**, head of visual arts, Institut Francais, Berlin DE
- 141: **Joshua Schwebel**, artist
- 142: **Dr. Pablo Leon de la Barra**
- 143: **Indra Miguens-Rijken**
- 144: **Jurga Zelvyte**, graphic designer
- 145: **Rosalind Nashashibi**, artist
- 146: **Paul D. Scott**, photographer
- 147: **Lieze Eneman**, VUB University of Brussels
- 148: **Netty Gelijsteen**, artist / teacher, Mediacollege, Amsterdam
- Arts only for the very rich people makes a culture double poor.*
- 149: **Samir Passi**, Maastricht University
- 150: **Galo Coca Soto**, visual artist
- 151: **Alex Winters**, artist
- 152: **Anne Bruggenkamp**, teacher in art history/theory, Academy of Visual Arts Maastricht
- 153: **Bruno Grollet**, musician
- 154: **Joachim Naudts**, artist / curator
- 155: **Varvara**, student / emerging museum professional
- 156: **John Luna**, artist / instructor, Vancouver Island School of Art, University of Victoria, CAN
- 157: **Uta Eisenreich**, artist, docente Rietveld Academie, Amsterdam, NL
- 158: **Sönke Hallmann**, theoretician / board member, Flutgraben e.V., Berlin, DE
- 159: **Christina Svane**, writer, dancer

Please do not drown the torch of culture that the whole world has looked to as a beacon.

- 160: **Lucy Sarneel**, jewellery artist
- 161: **Charles Liburd**, scriptwriter
- 162: **Timothy Laurence**, academic / adjunct professor, University of Technology, Sydney, AUS
- 163: **Helly Oestreicher**, visual artist, Amsterdam
- 164: **Duygu Demir**, programmer, researcher and visual arts writer, SALT, Istanbul
- 165: **Rob van den Nieuwenhuizen**, graphic designer / writer / musician
- 166: **Rob van de Ven**, Zapp Magazine / Zapp Productions, Amsterdam
- 167: **Marita Muukkonen**, curator, HIAP, Helsinki International Artists Programme
- 168: **Liam Gillick**, artist
- 169: **Machteld Solinger**, visual artist
- 170: **Niek van de Steeg**, artist and professor of the Ecole Nationale Supérieure des Beaux Arts of Lyon, France
- 171: **Marie-Jehanne Mac Mahon**, artist
- 172: **Joost Nieuwenburg**, artist and curator, Walden Affairs, The Hague
- 173: **Jens Bjerg**, composer
- 174: **Roos Wijma**, fine arts student, WdKA
- 175: **Se Ra Park**, Piet Zwart Institute
- 176: **KM Klingner**, artist
- 177: **K.Helweg**, kunstenaar initiatiefnemer
- 178: **Christian Henkel**, kunstenaar
- No culture no future*
- 179: **Judith Vrancken**, art writer / freelance curator
- 180: **Vali Mahlouji**, designer / curator
- 181: **Joost Nieuwenburg**, artist and curator, Walden Affairs
- 182: **Rolf Quaghebeur**, general director, Argos, Brussels
- Een besparing is enkel verantwoord als dit gepaard gaat met visieontwikkeling. Dat dit niet lijkt te gebeuren is vooral een politieke zaak, maar ook het veld heeft hierin een verantwoordelijkheid op te nemen...*
- 183: **Corinne Groot**
- 184: **Baaba Jakeh Chande**, visual artist, Rockston Studio 1985, Lusaka, Zambia

Please, reconsider your decision on your proposed reduction/termination of invaluable support for cultural education and development that has for a long time, placed The Netherlands in the leading position on the world's artistic and cultural climate. The world needs this support, Dutch artists need it too because they're the

ambassadors of Dutch historical as well as contemporary culture. Reconsider. Thank you.

185: **Dorothea Jendricke**, Director/Curator, NAK Neuer Aachener Kunstverein

186: **Niekolaas Johannes Lekkerkerk**, curator, scholar MA 'Curating the Contemporary' at London Metropolitan University/Whitechapel Gallery

187: **Stijn Verhoeff**, artist, Jan van Eyck Akademie alumnus

188: **Jessica Watson-Galbraith**

189: **Elena Ferrer**, visual artist, Barcelona, Spain

190: **Samuel Rivers-Moore**, graphic design student at the École des arts Décoratifs, Strabourg, France

191: **Gail Bourgeois**, artist, Canada

192: **Denise Robinson**, independent curator and writer, previously director of National Arts Institutions in England and Australia

The planned cuts to culture and the arts announced by the Dutch State Secretary of Culture is astounding. Otherwise highly regarded National Institutions - Nationally and Internationally - are either being denied any government subsidy or effectively closed down. The withdrawal of funding from all art magazines for example is a chilling example - closing down of debate, loss of effective input into public discourse, could all be read as a form of censorship. As the petitioners recognise the current international global recession requires cuts to all sectors. However the nature of these cuts leaves the Dutch government open to accusations of political interference for the purpose of reducing the space available for democratic debate.

193: **Max Harvey** - Yale School of Art

194: **Jean-Noël Montagne**, directeur, Centre de Ressources Art Sensitif, France

We need Dutch expertise on digital art, media art, interactive art, and many fields of contemporary culture. Would you like that Netherlands culture looks like the devastated landscape of Italian culture? Culture is the only peaceful glue for a country, the other is war.

195: **Kyle Tryhorn**, student, Gerrit Rietveld Academy, Amsterdam, NL

196: **Dane Mitchell**, artist

197: **Stefanie Reis**, sales agent, producer, curator, KurzFilmAgentur Hamburg e.V

198: **Andy Boot**, artist

199: **Dr Derek Horton**, artist / writer / publisher, Leeds Metropolitan University, Leeds, UK

200: **Lorenzo Benedetti**, curator De Vleeshal, Middelburg

201: **Rebecca Harris**. arts professional and PhD student. Goldsmiths College, London

202: **Jeroen Marttin**, artist

203: **Laura Klimaite**, graphic designer

204: **Anniek Brattinga**, coordinator Werkplaats Typografie / ArtEZ

205: **Karin Dolk**, artist, Spain

206: **Lennard Dost**, artcritic/curator

207: **Felicitas Rohden**, artist

208: **Andrea Kirsh**, independent art historian, critic and professor of museum studies

The Dutch support for the arts has been exemplary, and has spread ideas as well as goodwill and personal contacts with Dutch artists worldwide. It would be a crime to destroy it with one, quick decision. I hope you will change your decision.

209: **Erwin Nederhoff**, artist

210: **Sevgi Orta**, artist

211: **Richard Livermore**, poet, editor of Ol' Chanty

212: **Jouke Schwarz**, student, Gerrit Rietveld academie, Amsterdam, NL

It's clear to me that the Netherlands seems to have lost it's intellect by taking measures such as these, ironically possessing a cabinet with a high percentage of intellectuals.

213: **Renato Collu**, visual archivist, Argos vzw Bruxelles, Belgium

214: **Irena Kovarova**, film curator, New York, USA

215: **Anne Charlotte Hauen**, Office for Contemporary Art Norway, Oslo, Norway

216: **Lard Buurman**, artist

217: **Mai Abu ElDahab**, director, Objectif Exhibitions

218: **Manja Hunger**, artist

219: **Yannick Franck**

220: **Natasha Whittle**, Chelsea College of Art

221: **Beatrix Birken**, freelance art projects

222: **Nina Möntmann**, curator and professor of Art Theory and the History of Ideas, The Royal Institute of Art, Stockholm

223: **Markus Schwander**, Artist

224: **Anabel Sarabi**, performer and author

225: **Kianoosh Vahabi**, artist

226: **Claire Conquest**, Tate Modern

227: **Maurice van Cooten**, artist, designer

228: **Jolijn de Wolf**, video artist

229: **Joanneke Meester**, artist

230: **Marnie Slater**, Artist

231: **Evgenia Sveshinsky**, freelance photography researcher / curator

232: **Jacko Restikian**, visual artist

233: **Renata Alvares**, designer

234: **Antonio Garcia Acosta**, visual artist, Special Projects Curator, Museum of Contemporary Art, San Luis Potosi, Mexico

235: **Brent Klinkum**, curator/ programmer Transat Vidéo, Caen, France

236: **M Berger**, designer of furniture and handcrafted guitars

237: **Angela Bartholomew**, Grants Associate, Museum of Contemporary Art San Diego

In large part due to the quality and abundance of dynamic art projects and institutions in the Netherlands, I have chosen to pursue my Master's degree in Visual Art, Media and Architecture in Amsterdam. I begin in the fall at the VU University, and I am appalled that these very institutions will face such dramatic cuts in the years ahead. We must defend arts and culture, without them there is no quality of life in our cities.

238: **Marie-Thérèse Cillekens**, independent communication consultant

239: **Amanda de Pablo**, student

240: **Thomas Kuijpers**, visual artist

241: **Marijana Rimanic**, NGO

242: **Robert Hamelijck and Nienke Terpsma**, artists and editors of Fucking Good Art

243: **Lucia Contreras**, independent photographer / artist

244: **Sidyon Cucarp**, artist

245: **Sabina Maria van der Linden**, artist

I was always impressed by Holland understanding the public relation value of art the way big companies like Deutsche Bank do. Especially conservatives should know about the importance of classy promotion for economic growth. Is this government too dumb to see that it is cutting in its own flesh?

246: **Bryan Brown**, theatre practitioner / scholar, University of Leeds, Leeds, UK

247: **Marion Jaulin**, artist

248: **Loidys Carnero**, artist

249: **Elisabeth Mulder**, pianoteacher

250: **Radhika Desai**, Mohile Parikh Center

251: **Jeroen Witvliet**, artist

As a citizen of Canada and the Netherlands I see it to be a sad, uninspired and shortsighted decision on the part of the Dutch government to drastically cut funding and reducing the artistic climate to a market driven experiment. Lack of vision is what kills societies.

252: **Paul Hendrikse**, artist

253: **Julien Bruneau**, choreographer/dancer (BE)

254: **Dr Wystan Curnow**, professor, University of Auckland, Auckland , New Zealand

As a contributor to the programmes of Witte de With and the Stedelijk Museum of Modern Art, Amsterdam, particularly the latter, I have benefitted from the work of Mondriaan Foundation and the Dutch state in its investment in the visual arts, as well as helping bring New Zealand state funding to art projects in the Netherlands. It appears the planned cuts will jeopardize the international quality and quantity of the Dutch contribution to contemporary visual arts and negatively impact foreign relations between New Zealand and the Netherlands .

255: **Zachary Formwalt**, artist

256: **Hasan Salih Ay**, artist

257: **Ceel Mogami de Haas**, assistant MFA, University of Art and Design, Geneva, SWI

258: **Lody Meijer**, student and visual artist

259: **Bart Groenendaal**, artist, amsterdam

260: **Dejan Kaludjerovic**, visual artist

261: **Bea de Munnik**, student

262: **Megan Hoogenboom**, artist/graphic designer

263: **Lagarde Stéphanie**, artist

264: **Shannon Finley**, artist

265: **Ella de Rijke**, art history student

266: **Eric Philipoz**, artist

267: **Dr Mark Nash**, professor curating contemporary art, Royal College of Art, London, UK, Professor Richard Woolley, visiting professor, Birmingham City University, UK

Both Dr Nash and I are alarmed by the way in which the current minority government in Holland seems to have given in to the so-called 'populist' demands of the PVV, who have openly declared war on culture, art and artists under the misleading banner of 'art is only for educated and rich people'. Art has always been for everybody in the Netherlands - both in terms of practitioners and consumers - and the current government policy is driven by the worst kind of inverted snobbery and a philistinism that echoes the fascist fury against artists in the 1930s.

268: **Xavier Toubes**, professor of art, The School of the Art Institute of Chicago, USA, USA

269: **Orit Ben-Shitrit**, artist

270: **Tutu Puoane; South African Jazz vocalist**

271: **Takako Hamano**, visual artist

272: **Martha Hjorth Jessen**, artist

273: **Giles Bailey**, student, Piet Zwart Institute

274: **Jaroslav Suchan**, director, Muzeum Sztuki Lodz PL

275: **Romuald Demidenko**, AP

276: **David Osbaldeston**, artist & Senior Lecturer Fine Art, Manchester Metropolitan University, UK

I strongly advise against the proposed cuts to the cultural sector and especially within the field of the visual arts. It is proven that investment in the visual arts leads to double the outcome.

277: **Antonis Kontroyiannis**, art historian/curator/project manager, Anthos, Athens, Greece

It is really disappointing when leaders of countries with such heritage and significance regarding art history, practice and education proceed in policies like this.

278: **Peter Möller**, artist, former researcher at the Jan van Eyck Academie

279: **Portland Green**, director, UK

280: **Arno Nollen**, multimedia artist

281: **Florian Göttke**, artist, teacher Dutch Art Institute

282: **Jiivanii RedMarks**, artist, Jamaica

I understand that there are financial constrains throughout the world and that measures need to be taken in order to save monies here and there. I am from a country, which lends zero support to artists; while some in the business of selling art supply at exorbitant rates, thinks that the practice of Art is nothing but a hobby, thus rendering art practices non-important. Art Practice is by no means an activity of leisure and glamour; not only is it laborious and costly in education and practice, it is also a practice in soul rendering for the artist and humanity, ingenuity and revelation, and is also the unseen underbelly energy and vibration supporting a nation's refinement. Art and science is the only avenue for the continuous human achievement and development, both work hand in hand to prosper a nation, if one were to observe nations where there is no focus on development in Arts, or where there has been dramatic cuts in the support the Arts; one would see a nation gradually sink into poverty and decay, no proof is needed as the obvious remains; and in my country, Jamaica, the evidence is dismally visible, when compared with Cuba, a culturally rich nation. (...) This day is a sad one for me; as an empath, I am feeling the energy drain from all and myself with hope to benefit from your support given to the Arts. I beseech all involved to reconsider, and I promise, your nation will benefit from prosperity and plenty.

283: **Gleb Vysotskiy**, artist / gallery assistant, Tate, London, UK

284: **Tim Braakman**, assistant curator, MAMA

These measures are supposed to bring the Dutch economy back to a healthy state. Thus I am very interested to see how exterminating thousands of jobs (and study places) will benefit the Dutch economy in any way. I found these measures hard to swallow (...)

285: **Lau Pak Yan**, musician

Education and Arts make a country and a society grow. Don't cut down on this!!!

286: **Robert Moerland**, Vice President Client Services, Loylogic AG, Zurich, Switzerland

Art is a source of vitality in personal and public life that must be stimulated instead of "strangled". I strongly oppose any reduction of funds for the arts in The Netherlands.

287: **Jente Eenkhoorn**

288: **Roman Mensing**, photographer

Dutch cultural production is a major export value today. The government would be well advised not to export the producers, though.

289: **Wim Waelput**, artistic director, KIOSK, Ghent, Belgium

290: **Ilya Rabinovich**, artist

291: **U. Kaurin**, actor, director, producer Moment Maribor, Slovenia

I cannot understand the ignorance and stupidity of such a sanction. If these decision makers do not understand that the Netherlands have been and are a fortress of contemporary art than they simply don't know and love their country as they are so demagogically proclaiming.

292: **Martha Kirszenbaum**, independant curator, Paris

293: **Hatuey Ramos Fermin**, artist-educator

294: **Andrew P. Cappetta**, art educator and adjunct lecturer, The Whitney Museum of American Art, Hunter College, Parsons The New School for Design

295: **Marjolijn van Oyen**, Amsterdam

296: **Miguel Peres dos Santos**, artist and student master Artistic Research, Conservatoire and Royal Academy for the Arts, The Hague

297: **Lynda Gaudreau**, choreographer, artistic director

298: **Carlos Aires**, artist,

299: **Peter van Beveren**, certified appraiser / curator, The Hague

300: **Léonard Pouy**, student

301: **Frampier Marie**, participant de Appel curatorial programme

302: **Lisl Ponger**, artist and film maker

303: **Brent Klinkum**, director, Transat Video, France

304: **Manca Bajec**, graduate student at Chelsea College of Art and Design, University of the Arts, London

305: **Zakia el Abodi**, artist, Amsterdam, NL

306: **Yinske Silva**, singer and voice coach

307: **Malcolm Green**, publisher, Atlas Press, London

308: **Emily Williams**, artist

309: **Joshua Thies**, artist and programmer, WOLFART Projectspaces, Rotterdam

310: **Fredrik Bjernelind**, fine art student, Konstfack School of Arts, Crafts and Design, Stockholm, DK

311: **Ryan Oskin**, student

312: **Eva Oddo**, administrative assistant

313: **Virginie Verdaasdonk**, artist, student Rietveld, freelance PR

314: **Patrik Aarnivaara**, artist

We all know what happens when the market takes its natural course.

315: **Alan Holligan**, artist and lecturer ContemporaryArt, Telford College, Edinburgh, UK

316: **David Ortiz**, graphic designer

317: **Naomi Taverdin**, artist, Witte de With, Rotterdam

318: **Renee Turner**, artist/educator director, Piet Zwart Institute, Rotterdam

319: **Deborah Gonderil**, Arts Web Site "The Arts Are Alive"

The future is watching this action - Judgment will be universal

320: **Barbara Hennequin**, graphic designer

321: **Katarina Hruskova**, artist/writer

322: **Dick Duyves**, photographer

323: **Julie Peeters**, graphic designer

324: **Anna Gifford**, librarian / arts worker

As a librarian and arts worker in Australia, I know from our own funding situation that funding cultural activity is an imperative for any country in order to enrich that country's population in ways more deep-seated than merely economic. Art and culture contribute to a population's quality of life in tangible and intangible ways, and such savage cutbacks in the Netherlands risk causing real and visceral damage to the lives of the Dutch.

325: **David Bernstein**, artist

326: **Colin Chinnery**, artist / curator, Beijing, China

I am very saddened to hear from my colleagues in Europe of the devastating changes planned for the art sector in The Netherlands. It will change the cultural climate in Europe quite considerably.

327: **Minke Kampman**, editor & teacher

328: **Sanjay Khanna**, writer and journalist, Vancouver, Canada

Art and innovation are interwoven. This might not only be poor artistic policy; it may also represent a weak understanding of how creativity in the arts can motivate business and technological innovation.

329: **Paul Fleming**, fotograaf

330: **Cornel Windlin**, designer, Zürich, Switzerland

331: **Ronald van Tienhoven**, visual artist, Amsterdam, NL

332: **Hendrik Folkerts**, curator public programme, Stedelijk Museum Amsterdam, Amsterdam

333: **Elke Decoker**, performing arts programmer, Frascati, Amsterdam

334: **Adriana Bogdanova**, artist

335: **Brian McKenna**, artist, Canada / NL

336: **Reuben Keehan**, curator and writer

The Netherlands is the only country I have visited in which the idea of art as a public intellectual pursuit is sustained as an operative norm, thanks, in great part, to these institutions.

337: **Claus Kaarsgaard**, musician

338: **Omar Mirza**, art critic and curator, chief curator: Faica Gallery, Bratislava, Slovakia curator: Nitra Gallery, Nitra, Slovakia

339: **Pavel Van**, residency curator MeetFactory - international centre of contemporary art, Prague, Czech Rep

340: **Sanne Beeren**, graphic designer

341: **Doris Denekamp**, artist researcher

342: **C. van der Hartt**, editor, writer, and employee Education Chabot Museum

343: **Fabiano Marques**, artist

344: **Antje Peters**, photographer

345: **Anca Maria Ciofirla**, art professor, School Nr. 39, Bucharest, Romania

Culture is a trade mark of Netherlands ! Don't kill it !

346: **Gonçalo Sena**, visual artist master student, Dutch Art Institute, NL

347: **Begonia Toledo**, visual artist

348: **Esther Wauters**, artist & make-up artist

349: **Nader Vossoughian**, cultural critic and curator, New York City

350: **Angel de la Rubia**, artist

351: **Margaret Honda**, artist, Los Angeles, CA

352: **Tammy Kim**, artist

353: **Maria Donata Papadia**, painter/interior designer

354: **Thieme Hennis**, PhD researcher, Delft University of Technology, Delft, NL

355: **Planeix**, production manager

356: **Jörg Lehni**, designer / artist

357: **Rosemary Dembski**, veterinary surgeon

358: **Paul Devens**, artist

359: **Michael Portnoy**, artist

- 360: **Marlie Mul**
- 361: **Monika Glosowitz**, student, University of Utrecht, Utrecht, NL
- 362: **Luis Manuel Pinto**, student, Institut St.Luc - Brussels
- 363: **Amelia Ramsden**, grants and applications coordinator
- 364: **Nancy Cuthbert**, art historian, University of Victoria, Canada
- 365: **Amanda Angela Novcic**, artist representative
- 366: **Agata Mickiewicz**, fashion designer
- 367: **Lukas Verburgt**, research master student in philosophy, University of Amsterdam, Amsterdam
- 368: **Gerwin Luijendijk**, artist
- 369: **Caz McIntee**, artist / curator
- 370: **Simon Pummell**, course director Lens-Based Media, Piet Zwart Institute, Rotterdam, NL
- 371: **Katrin Maurer**, artist
- 372: **Kenneth Pils**, artist, Studio44, Stockholm
- 373: **Anisha Imhasly**, art and design department, Swiss Federal Office of Culture, Bern, Switzerland
- 374: **Katrin Mundt**, curator
- 375: **Boris De Laet** , musician - private percussioneer, Academie Brugge
- 376: **Jon Hendricks**, artist, curator
- 377: **Ghislain Amar**, artist
- 378: **Dr Aristita Albacan**, theatre director and lecturer in Theatre & Performance, School of Arts and New Media, University of Hull, UK
- 379: **Jeremy Jansen**, graphic designer
- 380: **Jasmina Fekovic**, artist
- 381: **Tansy Cowley**, photographer, recent graduate of IADT Dun Laoghaire, Dublin, Ireland
- 382: **Gabriel Guevara**, jewellery-accessories-designer, graduating student
- 383: **Anders Kreuger**, curator, M HKA, Antwerp, B
- 384: **Mauricio Marcin**, curator, Museum of Mexico City
- 385: **Hildegund Amanshauser**, art historian, curator, author, director Salzburg International Summer Academy of Fine Arts
- 386: **Catharyne Ward**, artist

No to cuts

- 387: **Gloria Zein**, artist, Berlin / London
- 388: **Channa Boon**, visual artist / filmmaker, The Hague, NL
- 389: **Michael Ascroft**, PhD student, University of Melbourne, Australia
- 390: **Arjen Boerstra**, visual artist
- 391: **Cormac Browne**, MA. artist. NCAD, Dublin

I have been a huge admirer in recent years of the work carried out at the world-leading Dutch Art institutions such as Witte de With, the Jan van Eyck Academie, the Piet Zwart Institute and others too numerous to mention. Introducing the contemporary ideas of figures such as Charles Esche and Jan Verwoert has been revolutionary, not only to Contemporary Art and academic discourse in the Netherlands, but GLOBALLY. (...)Please reconsider making any of these drastic proposed cuts to an area of culture which is precisely so important BECAUSE it escapes economic quantifiability. The narrow, short-term, micro-economic thinking evident in the failure to recognise these subtleties is what has led to our current predicament. Europe and the world needs a vibrant, dynamic Dutch art scene to lead the way in re-thinking our reality in order to imagine a future beyond the crisis of our present reality.

- 392: **Prof Zeno G. Swijtink**, department of Philosophy, Sonoma State University, USA
- 393: **Kristina Benjocki**, artist
- 394: **Andrea Amparo**, visual artist, Brazil
- 395: **Sandrine Wymann**, director, La Kunsthalle Mulhouse, Mulhouse
- 396: **Maria Marta Guzzetti**, visual artist
- 397: **Chad Dawkins**, artist and critic, San Antonio Texas USA
- 398: **Eylem Aladogan**, artist
- 399: **Robin Watkins**, maker
- 400: **Wout Berger**, fotograaf
- 401: **Sookoon Ang**, artist
- 402: **Giny Vos**, visual artist, Amsterdam, NL
- 403: **Erika Hock**, artist
- 404: **Jeff Weber**
- 405: **Nicky Zwaan**, visual artist
- 406: **Ian Brown**, graphic designer
- 407: **Jenny Eneqvist**, senior designer, Wallpaper Magazine
- 408: **Cihan Sahin**, mathematician
- 409: **Jason Hendrik Hansma**, artist
- 410: **Carmen Victor**, University of Toronto Art Centre, Canada
- 411: **Aron Kullander-Östling**, graphic designer, Sweden

412: **Matthias Kreutzer**, Graphic Designer, Amsterdam

413: **Irene de Craen**, art historian/curator/art journalist, Mister Motley, Gerrit Rietveld Academy Amsterdam

414: **Michael McKee**, president 11:11 design studio

415: **Christina Jonsson**, student, ECAV, Suisse

I would hate to see some of my favourite cultural institutions as Witte de With disappear or reduce it's positive influence on international artistic landscape.

416: **Stephanie Endter**, chairwoman, the cultural NGO Rejs e.V., Berlin

417: **Daniela Maura dos Santos**, art teacher

418: **Kevin Smith**, singing teacher / voice coach / choral conductor

419: **Paul van Dijk**, artist

420: **Jorinde Seijdel**, chief editor open cahier voor kunst & het publieke domein, SKOR, Amsterdam

421: **Ryan Weafer**, Graphic Designer, Yale University MFA

422: **Susana Carvalho**, designer, Atelier Carvalho Bernau, The Hague

423: **Nadja Pelkey**, artist and critical writer

424: **Eliane Esther Bots**, artists / teacher, Amsterdam, The Netherlands

425: **Sanne Jansen**, Mondriaan Stichting

426: **Christopher M. Cassidy**, University Professor, University of North Carolina, Greensboro

427: **David Haines**, artist

428: **Burkhard Beins**, composer-performer

429: **Maziar Afrassiabi**, artist

430: **Jo-Anneke van der Molen**, independent curator and consultant, NYC and NL

431: **Maaïke Gouwenberg**, curator, A.P.E (art projects era)

432: **Wenzel Haller**, artists in residence, Switzerland

433: **Tara Kelton**, graphic designer and media artist, professor at Srishti School of Art Design and Technology

434: **Melanie Bono**, curator Contemporary Art, LWL-Landesmuseum Münster

435: **Sara Cluggish**, curator

436: **Pauline Beaudemont**, artist

437: **Paula Booker**, freelance curator and art writer, Berlin, D

438: **Tessa Giblin**, curator of Visual Arts, Project Arts Centre, Dublin

The Netherlands has had a key role in the progression and creative development of contemporary art for a very long time. The cultural institutions and their workers are some of the most highly regarded in the world, and exhibitions and research taking place in many of these. The Netherlands currently owns the keys to a bank vault of cultural capital of enviable wealth, but as we all know about capital, it can take decades to accumulate, yet be squandered overnight. The work of these organisations, which are at risk of terminal funding cuts, influence my work in Ireland on a daily basis, whether it is through the many artists who bring their knowledge developed within Dutch contemporary culture, or the researchers who might still be learning from the excellence of the first Dutch golden age, art and culture from the Netherlands has without doubt made a huge impact in the knowledge and cultural economies of many countries and contexts, around the world. I find these proposed cuts extremely short-sighted, and support my peers in their appeal for a more considered and strategic approach to the continuation of the Netherlands' remarkable cultural leadership, by prioritising contemporary visual art (...).

439: **Alex Nogueras**, gallerist, Nogueras Blanchard, Barcelona, Spain

440: **Ekaterina Degot**, art critic / writer / curator / professo, Alexander Rodchenko Photography and Multimedia School, Moscou, RU

441: **Ellen Spijkstra**, visual artist, owner Studio Girouette, Curacao

442: **Sylvia Mota**, Designer

443: **Giulio Piovesan**, journalist

444: **Stephen Rhodes**, artist, Amsterdam, NL

445: **Bill Nickels**, artist, businessman, husband, father

I look to the Netherlands as a international model for understanding the role of art in life. Art is not the decoration of life, it is the illumination of life. Without the worldwide visions of the artists of The Netherlands, life in my world will be much more dim. Trust your artists!

446: **Elke Segers**, consultant at M, Museum from Leuven

Completely nuts... what else is there to keep us - humans - together!?!?

447: **Frances Loeffler**, curator Liverpool Biennial

448: **Daya Cahen**, artist

449: **Lise Brenner**, choreographer and arts professional, currently based in NYC

I lived and worked in the Netherlands fulltime between 2000-2005 and have been a guest teacher frequently in the years since. To be in the Netherlands was not just about artistic opportunities. It was about living in a society that put welfare of all its citizens at the forefront of how government worked. (...) This is a shift of philosophy about how society works. And that can go down paths that are quickly less than humane.

450: **Jeff Becker**, visual artist

451: **Joseph Roumeliotis**, architect, Brooklyn, NY, USA

452: **Mariet Doorten**, guide, Resistance Museum

453: **Elske Rosenfeld**, artist, Academy of Fine Art, Vienna, AU

- 454: **Rosell Heijmen**
- 455: **Leopold van de Ven**, artist
- 456: **Helen Maher**, sculpter, London
- 457: **Maria Palacios Cruz**, coordinator, Courtisane Festival, B
- 458: **Simon Christopher**, gallery owner, Christopher Crescent, London, UK
- 459: **Michelle Hyun**, independent curator, New York
- 460: **Daiana Anghel**, MFA, Unarte
- 461: **Jaan Evart**, graphic designer
- 462: **Lydia Beatriz Miquelino Pena**, artista plastica
- 463: **Axel Straschnoy**, visual artist
- 464: **Erika Arzt**, artist
- 465: **Sara Kaaman**, graphic designer
- 466: **Arnold Mosselman**, bilbiothecaris, Stroom Den Haag, The Hague, NL
- 467: **Martin van de Laar**, director De Nederlandsche Cacaofabriek
- 468: **Kirsten Broekman**, PhD Researcher Applied Theatre, University of Manchester, UK
- 469: **Mario Rizzi**, artist
- 470: **Vincent Vulsma**, visual artist
- 471: **Bart Benschop**, artist, The Hague
- 472: **Patrick Leonard**, Portland Institute for Contemporary Art, Portland, Oregon, USA
- 473: **Marilyn Knode**, executive director, Laumeier Sculpture Park / Aronson Endowed Professor for Modern and Contemporary Art, 12580 Rott Road, St. Louis, USA
- It is unfair for the Dutch government to impose Draconian cuts on the Arts due to the malfeasance and incompetence of politicians, bankers and businessmen. The business of the arts is a vibrant part of your export economy; by devastating the arts budgets you do more than harm one sector, you harm the visibility of your whole country. Do not destroy your complex, integrated arts economy--look for your cuts elsewhere in your spending.*
- 474: **Tracy Mackenna**, artist and Professor, Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland
- 475: **Maria Verstappen**, visual artist
- 476: **Christopher Reiche**, composer
- Although I am Canadian, these cuts worry me. Dutch contemporary art is an inspiration to everyone around the world. Please reconsider these cuts.*
- 477: **Eva Wilson**, student
- 478: **Emile Ouroumov**, independent curator

- 479: **Heddy-John Appeldoorn**, beeldend kunstenaar
- 480: **Julia Bevilacqua Alves da Costa**, student of the master program in Arts and Heritage from Maastricht University
- 481: **Vera Cavallin**, musician
- 482: **Jon Davies**, assistant curator, The Power Plant Contemporary Art Gallery
- 483: **Rachel Kalpana James**, artist, Enriched Bread Artists, Ottawa, Canada
- 484: **Florian Zeyfang**, artist / professor, Art Academy, Umea, Sweden
- 485: **Jon Mikel Euba**, artist
- 486: **Judith Wiese**, M.A. art and culture consultant
- 487: **Chris van Mulligen**, artist, Stichting Kaus Australis, Rotterdam, NL
- 488: **Pamela Koevoets**, writer

Art helps fight fear

- 489: **Joe Sobel**, student, Cranbrook Academy of Art
- 490: **Maggie Preston**, artist / teacher
- 491: **Alexander Mayhew**, freelance art critic, Metropolis M, Tubelight
- 492: **Jackie Im**, independent curator
- 493: **Ken Ehrlich**, artist and teacher
- 494: **Esther Walter**, artist, amsterdam
- 495: **Carl Johan Högberg**, visual artist
- 496: **Robin de Vogel**, student, Gerrit Rietveld Academie, Amsterdam
- 497: **Erik Odijk**, visual artist
- 498: **Emilie Bujes**, curator
- 499: **Reuben Henry**, artist

If you cannot find in art everything that it does for people on a personal level, think of the more tangible effects: the regeneration of run down inner city areas spearheaded by artists, the revenue of tourism not just from museum entrance fees but travel, food, accomodation and other spending associated with such trips, and the soft politics engendered by the export of the highly respected Dutch artists who are able to represent the country internationally because they have been supported right down from grass roots artist-run spaces to big institutions, to name a few of its effects. (...) The bottom line: supporting art makes financial sense, and in the bigger scheme of things, only requires a relatively small financial investment. Dont cut like the UK. Stand out as you always have.

- 500: **Jean- Baptiste Maitre**, french artist, Gallery Martin Van Zomeren, Amsterdam, Netherlands
- 501: **Jake Steadman**, Head of Social Media Insight
- 502: **Zachary Cahill**, artist, critic, educator, University of Chicago

503: **Isabelle Wenzel**, photographer / artist

504: **Moosje Goosen**, independent art critic and writer, Amsterdam, NL

Dutch government argues that the proposed cuts of 200 million euro will help decrease state debt, which currently increases by 60 million a day. So by cutting 200 million in the cultural sector - by sacrificing institutes of international reputation and longstanding tradition - we 'gain' approximately 3.5 days on annual basis. By all means will I refuse to support this short-term thinking.

505: **Leontine Coelewijn**, curator, Stedelijk Museum, Amsterdam, NL

506: **Stijn Demeulenaere**, artist & radio producer

507: **Eleonora Chiari**, artist

508: **Noa Ben-Shalom**, photographer & curator

509: **Esper Postma**, art student, Gerrit Rietveld Academie, Amsterdam, NL

510: **Neil Clements**, artist

511: **Ka Yuk Tong**, MA of Graphic Design, St. Joost, Breda

512: **Mark Vanderbeeken**, senior partner, Experientia

513: **Erika Diehl**, The Hoffberger School of Painting, MICA

514: **Agnes Winter**, student Rijksuniversiteit Groningen

515: **Gino Pecqueux**, designer, Magma-interieurs.be

516: **Ingrid Jenkner**, Art Gallery Director

517: **Dr. Alexei Monroe**, writer/curator

518: **Patrizia Dander**, curator, Haus der Kunst, München

519: **Na Kim**, graphic designer, Amsterdam

520: **Wietske Maas**

521: **Martijn Schuppers**

522: **Anne Berk**, artcritic, Het Financieele Dagblad, Amsterdam

Investeer in het erfgoed van de toekomst! Kunst als vrijplaats is in gevaar.

523: **Ian Henderson**, producer of sound

524: **Frans Commelin**, independent fine art professional

525: **Rob Garrett**, Curator; Director Rob Garrett Contemporary Fine Art & Manager Public Art Auckland Council, New Zealand

526: **Isabelle Hayeur**, artist, Canada

527: **Roosmarij Deenik**, gallery director, Artpocalypse Collective, Amsterdam

528: **Hans Wilschut**, artist

529: **Warren Olds**, graphic designe, r

530: **Nadija Mujic**, teacher

531: **Ilonka Ruiter**, beeldend kunstenaar

532: **Dylan Tighe**, theatre-maker, Ireland

533: **Marianna Marchioro**

534: **Shihui Wang**, student in fine arts, Utrecht School of the Arts

535: **Natasha Llorens**, independent curator, New York

536: **Scott McGovern**, program director, Ed Video Media Arts Centre, Guelph, Ontario, Canada

These cuts will seem to save money in the short term, but will ultimately damage Holland's economy, culture, and international reputation.

537: **Liina Siib**, artist

538: **Marta Gnyp**

539: **Paul Kempers**, art historian / publicist, Amsterdam

Stop this irresponsible onslaught on the arts & culture!

540: **Miguel Amado**, curator and critic

541: **Monika Szewczyk**, Witte de With Centre for Contemporary Art

542: **Ivor Alexander Stodolsky**, independent curator, philosopher, researcher, Helsinki University

543: **Rik Fernhout**, Head of Education Dutch Art Institute/MFA ArtEZ

544: **Alexandra Crouwers**, visual artist

545: **David Stroband**, art historian

546: **Benjamin Roth**, artist and direction of de Service Garage, Amsterdam

547: **Markus Proschek**, artist, Vienna, AU

548: **Goda Klumbyte**, student, Utrecht University, Utrecht, NL

549: **Eylem Aladogan**, visual artist

550: **Ludwig Bindervoet**, actor

551: **Sophie Berrebi**, scholar, critic , University of Amsterdam

552: **Adeena Mey**, researcher and critic

553: **Rike Frank**, curator, writer, researcher, Academy of Visual Arts, Leipzig

554: **James N. Kienitz Wilkins**, filmmaker

555: **Harris Jeffries**, filmmaker

556: **paida**, visual artist, Norway

557: **Cecilia Bengtsson**, kunstenaar

One can believe in the free market and capitalism and all what that means, but remember it is just one way of living, organizing and managing. And perhaps is it not the most fruitful for the production of Good art. Unless the definition of good art is the art that one can sell, and that idea I find absurd!

- 558: **Charlotte Bank**, independent curator and researcher, Berlin/Damascus
- 559: **Marc Ruygrok**, sculptor, NL
- 560: **Noël Burch**, writer / film-maker, Paris, F
- 561: **Ruth MacLennan**, artist, UK
- 562: **Jenny Lindblom**, visual artist
- 563: **Nicolas Boulard**, artist
- 564: **Istvan Ist Huzjan**, artist
- 565: **Marie Sester**, artist
- 566: **Jesus Palomino**, artist, Seville, Spain
- 567: **Claire Migraine**, curator
- 568: **Rachel Somers Miles**, Editor of PrestoCentre, Instituut voor Beeld en Geluid, (previous employee of the Nederlands Instituut voor Mediakunst, and Virtueel Platform)
- 569: **Suzanne van Rest**, artist
- 570: **Malcolm Levy**, director, New Forms Festival, Canada
- 571: **Antonia Majaca**, curator, DeLve - Institute for Duration, Location and Variables, Zagreb/London
- 572: **Steve Lyons**, visual artist
- 573: **Heather Lewis**, artist / art instructor
- 574: **Betty Krulik**, Art Dealer, Betty Krulik Fine Art Ltd
- 575: **Jenifer Pappararo**, curator, Contemporary Art Gallery, Vancouver, Canada
- 576: **Fons Welters**, gallerist, Galerie Fons Welters, Amsterdam, NL
- 577: **Robbin Heyker**, artist
- 578: **Sophie Krier**, ontwerper, Rotterdam, NL
- 579: **Annie Onyi Cheung**, artist

Please stop making the arts the scapegoat for the 'economic crisis' and economic leaders' mistakes.

- 580: **Paola Santoscoy**, curadora adjunta, 8a Bienal de Mercosur, Brasil
- 581: **Alicja Bielawska**, artist
- 582: **Morgan Fisher**, artist and filmmaker

The work of artists and the institutions that educate, exhibit, support, and encourage artists are a social good. It is the duty of the state to support social

good. Throwing artists and art institutions on the mercy of the market guarantees that the social good that state support makes possible will not occur. Educated people make a country a better place. Artists and institutions that educate artists and support the exhibition of art are forces that educate and enlighten the public. The Netherlands will be the poorer for leaving this education to the market. There will be less enlightenment, less sophistication, less collective knowledge. The Netherlands will suffer in the long run. It is far wiser, and far more profitable, for the government to spend for the arts. It's an investment that produces social good that the market will not.

583: **Lisa Pommerenke**, graphic design student, Germany

584: **Ducate Marie**, plastician, Marseille

If Europ thinks to grow with cutting budgets of Culture and Education, this is the biggest mistake...

585: **C. Donati**, audio-visual producer

586: **Rachel O'Reilly**, independent curator, editor and writer, Australia / Netherlands

It takes a strong artisitic non-profit culture to imagine ANY future for people surviving, thriving and choosing to live wisely together in the context of eco-disaster and in the shifts towards so-called austerity capitalism. Research, creative development, and time for theory is an essential aspect of this work of societal resilience, regeneration and practical progress, that the Netherlands has been at the cutting edge of modelling (structurally, within the larger culture) over such a long period of time. Dutch artists and cultural workers have contributed, through the high quality of their 'artistic' training, to a salient 'creative industries' sector not just locally but throughout the world. But this success that is indeed both highly monetizable at the same time as being unmeasurable in the value it generates outside of capital (to international relations, to policy development, etc) is precisely due to the value of the so-called spaces for non-profit research and development that the Netherlands has built up so well over so many years. If all of these cuts to entire 'artistic' research and development spheres actually take place, this decision will become a national shame and a tragedy for culture on an international scale, impacting upon the external identity of the country, including its tourism economy, its attractiveness for postgraduate education, high-skilled transnational labour and investment.

587: **Matteo Lucchetti**, independent curator

588: **Chandra Sen**, artstudent, Gerrit Rietveld academie, Amsterdam, NL

589: **Danila Cahen**, curator, Amsterdam, NL

590: **Karl Grandin**, graphic artist

591: **Anna Koch**, artist / artistic director, Weld, Stockholm, Sweden

592: **Kirsten Lloyd**, Associate Curator Stills, Edinburgh

593: **Diana Stigter**, Gallery Diana Stigter, Amsterdam

594: **Benjamin Boatright**, administrator Joan Mitchell Foundation, NYC

595: **Lilet Breddels**, critic / writer, Archis, Amsterdam, NL

596: **Arno Kleinofen**, director, Teatro4Garoupas, Berlin

On behalf of the extraordinary importance of Dutch art and culture on the international artistic and cultural development of Europe this fatal development is an attack on the cultural heritage of Europe. It makes it an international issue. Stop these destructive politics and save the important development of art and culture in the Netherlands

597: **Henk Alkema.**, Professor of composition HKU (retired)

I hereby express my opposition to this extermination of our future heritage.

598: **Dr Blair French**, executive director, Artspace Visual Arts Centre, Sydney, Australia

599: **Elena Tejada-Herrera**, visual artist, School of the Art institute of Chicago, Chicago, USA

600: **Toon Fibbe**, artist

601: **Dan Solbach**, graphic designer

602: **Jasper Coppes**, visual artist, Jan van Eyck Academie

603: **Zhana Ivanova**, artist, Amsterdam

604: **Melvin Moti**, visual artist, Rotterdam

605: **Hilde Van Gelder**, associate professor, Katholieke Universiteit Leuven, Belgium

606: **Mariangela Tinelli**, dancer / performer / choreographer

607: **Sanneke Stigter**, art historian and art conservator, Conservation and Restoration of Contemporary Art, University of Amsterdam, Amsterdam

608: **Esma Moukhtar**, writer and teacher in the field of art production and education

My best students and friends are moving to other cities in Europe. Guess why?

609: **R. Miles Mendenhall**, teacher, Forestville, CA, USA

Support for The Arts in the societies of Europe has been one of the key differences between your countries, and my own. The richer community cultural landscape in Europe, compared to the U.S., has been one of the key attractions for travel and study in Europe. All of these programs are due to the legacy of Social Democracy, a political system unknown in my country. Gutting those programs will contribute to the "race to the bottom" that my unfortunate country is leading. And the results are predictable. A sterile landscape of superficial pop culture that only has one criteria for success, monetary gain. Anyone who knows the history of The Arts in the West knows that all great art, the currency with which we justify and value our claims to being a civilization, required patrons. In the Renaissance it was rich merchants and church leaders. In the modern era it was the wealthy, and jobs relief programs during times of economic distress. In the post-modern era it has been a combination of private patronage and public subsidization. Do the Netherlands really want to devolve and degrade what has been achieved over the past sixty years?

610: **Carla Boomkens**, ruimtelijk ontwerper / interieurarchitect / docent, Gerrit Rietveldacademie, Amsterdam

611: **Ive Stevenhuydens**, curator, Argos, Centre for Art and Media, Brussels

612: **Anne Houe**, lecturer of art

- 613: **Ulrika Flink**, Curatorial Fellow, Autograph ABP
- 614: **Anne Ruygt**, master student Museum Curating, Vrije Universiteit, Amsterdam
- 615: **Dea Koert**, freelance theatremaker/director/dramateacher
- 616: **PJ Bruyniks**
- 617: **Sarah Marijnissen**, programma maker, Buddhist Broadcast Cooperation
- 618: **Nikos Doulos**, visual artist
- 619: **Natasa Siencnik**, artist
- 620: **Yin Yin Wong**, graphic designer
- 621: **Sandra Geelhoed**, senior lecturer social management, University of Applied Sciences, Utrecht
- 622: **Yolande Harris**, kunstenaar
- 623: **Steve Heimbecker**, Montreal, Quebec, Canada, professional artist, sound designer, Composer (New Media and Audio Art)
- Cutting arts funding by governments of any kind never ever makes sense within the so called economic argument. The arts continuously and positively serves economies and the quality of life of its citizens. Therefore, cuts to the arts can only be understood as blind partisanship designed to limit freedom of speech and thought and to control and limit democratic process.*
- 624: **Richard Cameron**, music producer / painter, Berlin
- 625: **Sabine Rieck**, phd-candidate
- 626: **Annemarie Diekman**, Amsterdam
- 627: **Nat Muller**, curator / critic, NL
- 628: **Gwen Tauber**, senior Paintings Conservator, Rijksmuseum, Amsterdam
- 629: **Nina Laura**, visual artist
- 630: **Bettina Steinbrügge**, Belvedere, Vienna
- 631: **Dianna Frid**, Assistant Professor in Studio Arts at the University of Illinois, Chicago
- 632: **Daria Perev**, photojournalist
- 633: **Marie Urban**, Public Relation and Dramaturgie in the field of contemporary art and theater
- 634: **Pablo Ponce** painter, escenographer, student of Academie Rietveld, Ceramic department
- 635: **Indre Klimaite**, graphic designer, The Hague, NL
- 636: **Matthijs Muller**, beeldend kunstenaar
- 637: **Michel Raymond**, general manager, MGDF
- 638: **Eva Scharrer**, curatorial researcher, dOCUMENTA (13)

639: **Trine Ross**, art critic, Denmark

640: **Avigail Moss**, artist

641: **Scott Joseph**, editor / designer

642: **Magali Meijers**

643: **Kim Simon**, curator, Gallery TPW, Toronto, Canada

News of the sweeping cuts to arts and culture in the Netherlands is of grave concern. Some of the most internationally respected contemporary art work and thinking is coming out of this region. Such deep and swift cuts will not only stall an incredible intellectual and creative community but will turn back the clock in Dutch cultural history, taking it out of international view and relevance and placing it into a vacuum.

644: **Marijke Appelman**, artist, Het Wilde Weten, Rotterdam

645: **Susan Gloudemans**, Head of Trust Fund, Rijksakademie van Beeldende Kunsten

646: **Julie Mollenhauer**, jewelry designer

647: **Kelly Schacht**, visual artist, Belgium

648: **Celia Perrin Sidarous**, artist

649: **Vincent van Drie**, zelfstandig meubelrestaurator, Utrecht

650: **Hélène Chouteau-Matikian**, art critic / curator

651: **Hans Kuiper**, artist/ initiator/ curator, KUIPERDOMINGOSPROJECTS, Berlin.

652: **Cecilia Canziani**, curator, Nomas Foundation

653: **Vinicius Duarte**, diplomat, Brazilian Government

654: **Moacir dos Anjos**, senior researcher / curator, Fundacao Joaquim Nabuco, Recife, Brazil

655: **Vlad Arghir**, graphik designer, deutschland

656: **Professor Rita McBride**, Kunstakademie Duesseldorf

657: **Bettina Krebs**, artist-freelance

658: **Zehra Jumabhoy**

659: **Michelle Kasprzak**, curator, V2_

660: **Alan McGregor**, cultural development coordinator, Frankston City Council, Melbourne, Australia

The arts are as much about the future as they are about the present, and reflect the respect we hold for the past. The entire planet is in need of innovative people with radically new ideas. So it is extremely short-sighted to so drastically restrict the creativity of the Netherlands.

661: **Milica Dilas**, senior educator, Museum of Modern and Contemporary Art, Rijeka, Croatia

662: **Martin Holzmeister**, artist / graphic designer

Absurd, surreal,

663: **Barbara Bloom**, artist, New York

664: **Chris Clarke**, curator of Education and Collections, Lewis Glucksman Gallery, University College Cork, Ireland

I have spent the last six months working on a large festival of photography to take place in Amsterdam in September 2011. The calibre of artists and arts professionals you possess in The Netherlands is of the utmost quality and should be encouraged and supported. This measure is NOT economic but rather clearly ideological and will have profound repercussions for Dutch culture both nationally and on an international scale.

665: **Robin Vanbesien**, artist

666: **Barbara Amalie Skovmand Thomsen**, Artist

667: **Inge Henneman**, art historian, photography curator, FotoMuseum Antwerp

I oppose strongly to this radical anti-art stance of the Dutch government. Their policy is based on populist motives, and will have devastating effects on the Dutch and international art world, and society as a whole.

668: **Katarina Zdjelar**, artist

669: **Greg Parma Smith**, artist

670: **Kathy Bruce**, visual artist, NYC

671: **Bradley Pitts**, artist

By cutting funds in such an immediate, severe way, the "More Than Quality" memorandum is killing internationally important art institutions. These institutions are unique in the world. The Rijksakademie and the Ateliers attract a global art community to the Netherlands and foundations like the Fonds BKVB make them want to stay. In one fell swoop the "More Than Quality" memorandum will kill the Netherlands' international, multicultural creative community, drastically reducing Dutch visibility on the global cultural stage. My art career is a product of the Dutch cultural funding and I believe strongly that these resources need to continue to support future generations of artists.

672: **Barbad Golshiri**, visual artist

673: **Stéphane Ducret**, artist, Buenos Aires & Geneva

674: **Amy Wong**, artist

675: **Jonas Gruska**, Institute of Sonology, Royal Conservatory, The Hague, NL

676: **Marthe Willemsen**, artist

677: **Nicole Raufeisen**, artist

678: **Sjoerd van Leeuwen**, Beeldend Kunstenaar

679: **Roland Sohler**, visual artist, Utrecht

680: **Anneke Eussen**, artist

681: **Eline van der Vlist**, independent curator and researcher

682: **Max Mayer**, Gallery Owner

683: **Suzanne van de Ven**, independant curator and writer

684: **Carla Vereea**, artist and photographer

You are an example of art for the world!! This would be a real drama for our existence.

685: **Baldrick Buckle**, artist

686: **Lotte Nijhof**, beeldend kunstenaar, Stichting BERM

687: **Saul Villa**, artist

688: **Dubois Virginie**, visual artist

689: **Maja S. K. Ratkje**, composer and musician, Norway

690: **Matthias Wermke**, artist, Berlin

691: **Avery Preesman & Antonietta Peeters**, artists, The Netherlands

692: **Angela Lidderdale**, art director

693: **Brigit Lichtenegger**, student, Piet Zwart Institute, Rotterdam

694: **Ro Hagers**, beeldend kunstenaar

695: **Kristan Kennedy**, visual art curator, Portland Institute for Contemporary Art, USA

Our organization has a mission to present the best and most compelling work emerging today. To that end we have presented the work of many Dutch artists over the years - who are arguably some of the most compelling in the world. The generous support of the working artists and your countries great cultural organizations by your government is a leading example for the global art community. It allows for a deeper understanding of your culture and pushes contemporary practice forward. Do not act hastily and decimate the flourishing field you have cultivated. I encourage you to sit at the table with arts leaders and see how they can - and do enrich your nation. Your dollars are well spent on cultural capital. Thank you.

696: **Harold Batista**, artist

697: **Larkin Tom**, Southwestern University, Georgetown, TX, USA

698: **Jörgen Paschen**, architect and media engineer, School of Design Pforzheim

699: **Jens Schildt**, graphic designer, Our Polite Society

700: **Maarten Vanden Eynde**, visual artist and co-founder of Enough Room for Space

701: **Stefano W. Pasquini**, artist

702: **Marjolijn Dijkman**, artist, Brussels

703: **Bart Sasim**, interior architect

704: **Ethan Seidel**, gallerist, New York

705: **Michel Oren**, visiting researcher, California State University, Fullerton, US

706: **Jelle Debusscher**, creative producer

- 707: **Samia Henni**, architect
- 708: **Angela Harutyunyan**, professor of art history
- 709: **Lidwien Nielander**, art historian /secretary, Den Haag
- 710: **Beatrijs Albers**, kunstenaar, Belgie
- 711: **Vladimir Bohm**, Contemporary Silverware, London, UK
- 712: **Gwen van den Eijnde**, artist and designer, Paris
- 713: **Susana Pedrosa**, artist
- 714: **Easton West**, graphic designer / art director
- 715: **F M Uitti**, componist / cellist, Amsterdam

I abhor the Thatcherization of the Netherlands, and the support of already established groups which don't need any support whatsoever. This wonderful country, internationally recognized and lauded for its support of innovation and independent thinking, will become a little bourgeois nonentity as a consequence. Is this really the direction we wish to take because the financial 'gurus' made a hash of the strong economy? Save the banks (ie bad investments in Spanish Cahas etc) and skin the arts? Bad shortsighted decisions. I hope we see the light...

- 716: **Miriam Rosen**, arts writer and critic
- 717: **Karen Mc Lean**, artist
- 718: **Javier Cruz**. art worker
- 719: **Sher Doruff**, post-graduate arts education
- 720: **Helidon Gjergji**, artist, NYC, U.S.A
- 721: **John Thackara**, directeur, Doors of Perception

The Dutch cultural scene is a unique source of innovation in the world. The cuts proposed by the State Secretary for Culture are a roadmap back to the dark ages.

- 722: **Bastienne Kramer**, artist, Head Ceramics Department Gerrit Rietveld Academie
- 723: **Kim Dijkstra**, Art Student Rietveld Academie
- 724: **Georgia Taperell**, manifesta foundation
- 725: **Jens Pfeifer**, artist
- 726: **Riikka Suomi-Chande**, coordinator, Finnish Artists' Studio Foundation, FI
- 727: **Heman Chong**, artist
- 728: **Randall Wallace**, artist, Trinity University

Having participated (as an instructor / visiting artist) in programming in the Ateliers, Aruba , I find the proposition of such wide and drastic cuts in funding cultural programming is disturbing at best. My first hand experience demonstrates that the cultural exchange fostered by organizations such as Ateliers is both unique and necessary. Programs such as these are interwoven into the heritage of the communities they serve. In some instances, these types of organizations offer the only cultural outlet for particular populations within surrounding communities.

Internationally, artists and cultural professionals declare that Dutch sponsorship of its cultural institutions is among the pinnacle models of positive growth and exchange in the world. Support of heritage and cultural advancement is forward thinking and secures a place within international dialogues and economies

729: **Paul Pfeiffer**, artist

730: **Pascal Schwaighofer**, artist

731: **Tom Kok**, artist

732: **Stas Kleindienst**, artist / theoretician

733: **Gerd Elise Moerland**, freelance art critic / curator, Norway

734: **Lisa Mazza**, Manifesta Foundation

735: **Isabel Andreu Roglá**, visual artist, Rotterdam

736: **Diana Duta**, artist

737: **Bojana Mladenovic**, artistic director, Het Veem Theater, Amsterdam, NL

738: **Marijn Kuijper**

739: **Andreas Ejiksson**, artist / writer / editor, Sweden

740: **Liesbeth Bik**, artist

Everything has been said; it just takes good listeners.

741: **Kristin Scheving**, director, 700IS Reindeerland, Reykjavik, IS

742: **mr. S.B. Onclin en**, drs. drs. K.P. Dobrowolski-Onclin, kandidaat-notaris en kunsthistoricus

Met afschuw nemen wij kennis van de plannen van dit kabinet ten aanzien van het cultuurbeleid.

743: **Jan Leerling**, juridisch adviseur KvK NL

744: **Lara de Moor**, beeldend kunstenaar

745: **Wim Kok**, beeldend kunstenaar, Gerrit Rietveld Academie, Amsterdam, KABK, Den Haag, Universiteit Leiden

746: **Haynes Riley**, artist and designer

747: **Branwen Spence**, English teacher, British language Training Centre, Amsterdam

Please think again.

748: **Snejanka Mihaylova**

749: **Patricia Guarda**

750: **Els de Groot**, beeldend kunstenaar

751: **Wolf van Lieshout**, psychiatric nurse

752: **André Martens**, Mart House Gallery, Amsterdam

753: **Rumiko Hagiwara**, visual artist

754: **Patti Bartholomew**, teacher

This is a tragedy. Art should be at the forefront of our heritage. Prioritize for posterity.

755: **Kristina Nelson**, arts consultant and mentor

756: **Karl Nawrot**, graphic designer

757: **Peter Lomax**, musician / producer / poet / teacher

758: **Prof. Christopher J. Lee**, Department of History, University of North Carolina, USA

759: **Jean-Michel Wicker**, artist / editor / publisher

760: **Johanna Ketola**, student, The Finnish Academy of Fine Arts

761: **Thomas Kasebacher**, performance maker

762: **Sam Miller**, psychotherapist

763: **Rasa Kavaliauskaitė**, student, Vilnius Academy of Arts, Vilnius, LIT

764: **Jakub Szczesny**, architect, Centrala Designers Task Force

Contemporary Holland made its name through daring arts, design and architecture; there won't be much left of it if the only cultural institutions left will promote opera and old masters of painting.

765: **Dr. Uwe Kästner**, LUCKY TRIMMER e.V

766: **Tarja Szaraniec**, artist, curator & organiser , Plan B , The Session, Rietveld Uncut

767: **Ronald Ruseler**, Haarlem

768: **Maarten Dings**, Artist

769: **Mette Edvardsen**, performing artist

770: **Bernardo Gaeiras**, designer / musician

771: **Janne Schäfer**, artist, Berlin, DE

772: **Kasper Andreasen**, artist

773: **Anna Hughes**, Writers' Week coordinator, Adelaide Festival, Australia

774: **Andreas Müller**, architect

775: **Emanuela De Cecco**, art critic, Faculty of Design and Arts University of Bolzano/Bozen, Italy

776: **Walter Jaffe**, White Birddance presenter in Portland, Oregon

These cuts will be devastating for the arts in the Netherlands and will send a terrible message to artists and arts leaders around the world.

777: **Sanja Todorovic**, artist

- 778: **Emma Ridgway**, freelance illustrator
- 779: **Osman Erden**, academician, AICA Turkey (Vice President)
- 780: **Heather Galbraith**, associate professor School of Fine Arts, Massey University, Wellington, New Zealand
- 781: **Esther Krop**, visual artist, graphic designer, Publisher at Alauda Publications
- 782: **Tania Bandeira Duarte**, visual artist, Lisbon/London
- 783: **Ruth Lyons**, artist
- 784: **Allison Hrabluik**, Visual Artist and Teacher
- 785: **Aljaz Ule**, univ. docent economie, Universiteit van Amsterdam, Amsterdam
- 786: **Jumana Manna**, artist
- 787: **Stephanie Pan**, singer / theatermaker / performance artist
- 788: **Michelle Chong**, artist and curator, Otis College of Art and Design, Los Angeles
- 789: **Ismael Manterola Ispizua**, art history, Fine Art Faculty. Bilbao. Basque Country
- 790: **Sara Pape Garcia**, visual artist
- 791: **Kristina Dittelova**, freelance curator, Maastricht
- 792: **Jonas Ohlsson**, artist, DJ, teacher
- If this is not stopped it will mean the end of the Holland I and many others decided to come to (15 years ago in my case) and we have invested so much money, energy and passion INTO this country and the idea it stood for. Now Holland is changing sooo fast. Coming from Sweden I did not come to Holland to milk some subsidy system I can do that in Sweden if I wanted MUCH better!! I came for an idea that art was a part of the democratical debate and that it helped create a more tolerant, warmer society.*
- 793: **marika asatiani**, artist, ex-resident of the Rijksakademie van beeldende kunsten
- 794: **Kathleen Knitter**, Art Produktion / Art Development, Berlin
- 795: **Jean-Philippe Antoine**, artist professor of aesthetics, Univesité Paris 8, France
- 796: **Jochen Gerz**, artist, Ireland
- 797: **Liesbeth Harmsen**, werkcoach UWV werkbedrijf
- 798: **Hito Steyerl**, prof. for New Media, University of Arts, Berlin, DE
- 799: **Lucy Steeds**, managing editor of Exhibition Histories, Afterall, London
- 800: **Teresa Alcaraz**, historian
- 801: **Catarina de Oliveira**, artist /student at the Piet Zwart Institute
- 802: **Elise Rasmussen**, Artist / Professor
- 803: **Miguel A. Lopez**, independent curator / researcher, Lima, Peru
- 804: **Ids Ritskes**, caretaker on a primary school

A society without expression is a dead society

805: **Richard Flood**, director of Special Project, New Museum, NY, USA

I am writing in support of the many Dutch cultural institutions that I have worked with for the past twenty years. The Netherlands has led the world in its visionary art practices and cultural initiatives. I can't even begin to imagine the tragedy of what will happen to global culture if the Dutch force is crippled or killed. Please realize that this reduction in funds is affecting all of us at cultural outposts throughout the world.

806: **Elaine Reynolds**, artist, Ireland

807: **Fabio Altamura**, assistant director, Kate MacGarry, London, United Kingdom

808: **Bénédicte Ramade**, art critic / curator / editor, L'oeil, France

809: **Amy Lam**, artist & president of the Board of Directors of Art Metropole, Toronto, CAN

810: **Anne Wellmer**, sound artist

811: **Olga Jitlina**, artist, editor of artpropaganda.ru website

812: **Mounira Al Solh**, artist, Amsterdam / Beirut, NL / Lebanon

813: **Koen de Decker**, artist, Belgium

814: **Katja Mater**, beeldend kunstenaar

815: **Nick Oberthaler**, visual artist, Bruxelles / Vienna

816: **Gema Melgar**, Matadero, Madrid

817: **Jason Coburn**, writer, curator and artist

818: **Ruth Legg**, artist / PhD research, Goldsmiths University, London, UK

819: **Marlous Borm**, artist

820: **Eat Concrete - Record Label**

821: **Fiona Bate**, Sandy Brown, Berlin

822: **Hugo Herrera Tobin**, art director Atelier

823: **Cristina Guerreiro**, visual artist

824: **Serena Lee**, student / artist, Piet Zwart Institute, Rotterdam

825: **Khris Soden**, multi-disciplinary artist, Portland, Oregon, USA

As an artist who has performed in the Netherlands on two occasions, I have seen their first-rate arts culture, which to me as an outsider seems like a strong part of their national identity. All countries are making budget cuts, but why do it at the cost of your identity?

826: **Martijntje Hallmann**, Rijksakademie van Beeldende Kunsten, Amsterdam

827: **Elisabeth van Klei**, graphic designer

828: **Cristina Marques**, teacher

- 829: **Robin**, graphic designer
- 830: **Mattie van der Worm**, beeldend kunstenaar
- 831: **Ana Nikitovic**, curator
- 832: **Silvia Posavec**, design student, Karlsruhe University of Arts and Design
- 833: **Corinn Gerber**, Passenger Books
- 834: **Danilo Correale**, artist
- 835: **Jonathan Reus**, Studio for Electro-Instrumental Music, Amsterdam
- 836: **Michiel van der Zanden**, visual artist
- 837: **Titas Silovas**, artist
- 838: **Erik Bordeleau**, McGill University
- 839: **MJ Turpin**, multi media artist / director
- 840: **Noelle Cuppens**, artist / tutor, Amsterdam
- 841: **Robert M Maier**, translator and lecturer at Universität Augsburg
- 842: **Ted Green**, artist
- 843: **Prof. Sandra Rechico**, University of Guelph, Ontario, Canada
- 844: **Liesbeth van Woerden**, artist, dekok/elders
- 845: **Marieke Stolk**, grafisch ontwerper, Experimental Jetset
- 846: **Matthew Ostrowski**, composer, Harvestworks, New York City

I lived in the Netherlands for many years, originally as a student at the Institute of Sonology. During that period, institutions such as STEIM and V2 contributed very significantly to my creative and professional development, and I would not be where I am now in my field were it not for the infrastructure that Dutch culture organizations traditionally provided, and it would be a great loss to both Dutch and international culture were these draconian cuts to go into effect.

- 847: **Elena Filipovic**, curator, WIELS Contemporary Art Centre, Brussel
- 848: **Dr. Sjoukje van der Meulen**, Visiting Assistant Professor, University of Illinois at Chicago

This government needs to slow down.

- 849: **Ayca Nina Zuch**, artist
- 850: **Lia & Dan Perjovschi**, artists, Archive of contemporary art/Centyer for Art Annalasis, Bucharest-Sibiu, Romania
- 851: **Vela Arbutina**, designer
- 852: **Catherine Pavlovic**, curator, Museum of Modern and Contemporary Art (Mamco), Geneva
- 853: **John Patrick Egan**, M.A. student, Central Saint Martins, London

- 854: **Nathalie Bruys**, sound artist, NL Amsterdam
- 855: **Prof. Dr. Ruth Sonderegger**, Academy of Fine Arts, Vienna
- 856: **Barbara Cuerden B.A.**, B.F.A. Honours, M.A.Ed., artist/researcher/teacher
- 857: **Oskar Nilsson**, artist, Amsterdam/Stockholm
- 858: **Hady Kamar**, artist, Cairo, Egypt
- 859: **Tanja Baudoin**, If I Can't Dance / I Don't Want To Be Part Of Your Revolution, Amsterdam
- 860: **Michelle Hirschhorn**, independent curator and creative producer, UK
- 861: **Isabel Ferrand**, artist
- 862: **Marc Floor**, beleidsmedewerker kunsten / cultuur en media, Groningen, NL
- 863: **Rebecka Thor**, researcher, Jan van Eyck Academie
- 864: **Jan Verhaeghe**, artist/curator
- 865: **Marian Söderholm**, office manager, Trans Europe Halles
- 866: **Wout Wolf Stroucken**, design student, Design Academy Eindhoven
- 867: **Yuko Uesu**, Piet Zwart Institute, Rotterdam
- 868: **Miek Zwamborn**, writer
- 869: **Darija Medic**, student, Piet Zwart Institute, Rotterdam
- 870: **Julio Pastor**, visual artist, Dutch Art Institute, Enschede
- 871: **Francis Verdonk**, beeldend kunstenaar/artist/docent Beeldende Kunst/ Stichting ConSequentie
- 872: **Marguerite van Sandick**, artist, curator, historian
- 873: **Giancarlo Pazzanese**, Eye Witness, art initiative
- 874: **Marion Bordier**, visual and media artist, University of Ottawa, Ottawa, Ontario, Canada
- 875: **Joungmin Yi**, artist / lecturer, Ewha Univ., South Korea
- 876: **Carlijn Hoogenboom**, student graphic design, ArteEZ, Arnhem
- 877: **David Marshall**, project manager, AASNouTec
- 878: **Eileen Haring Woods**, artistic director, Haring Woods Studio

Similar cuts in funding in the UK are having a devastating impact on the quality of our society now and the future of our nation as a cultural leader. Visual and performing arts and the design disciplines in Netherland have greatly influenced international creative practitioners and industries, and withdrawing financial support at such a level will reduce the Netherlands standing as a progressive creative nation, provoke many talented people to leave the country, and have a wide ranging, long term negative impact on Dutch culture. To assume that the commercial and corporate world will take over the funding and support independent cultural

growth is ridiculous- and will lead to dangerous censorship, increased lack of trust in government and freedom of creativity. (...)

879: **Bart Phillips**, architect, USA

880: **Taina Rajanti**, professor and head of research, Aalto University, School of Art and Design, Department of Art and Media Pori. Head of Creative Business Management MA programme

881: **Shahira Issa**, artist, Pericentre Projects

882: **Anna Johansson**, curator, Göteborg Konsthall, Sweden

883: **Daniel Wichers**, CEO, Media (Creative Solutions)

884: **Lara Almarcegui**, visual artist, Rotterdam

885: **Caterina Riva**, curator / director, Artspace, NZ

886: **Lars Ejlskov**, visual artist

887: **Erik Bünger**, artist

888: **Martijn van Nieuwenhuyzen**, curator, Stedelijk Museum Amsterdam

889: **Ariadne Urlus**, director Showroom MAMA, Rotterdam

890: **Jakub Straka**, graphic design student, Gerrit Rietveld Academie

891: **Sven Augustijnen**, artist, B

892: **Ami Barak**, independent curator and art critic, Paris

893: **Kitty Scott**, agent

894: **Renée Copraij**, curator

895: **Véronique Hoedemakers**, independent curator, publicist and advisor within the domain of contemporary art

896: **Carolin Hansson**, art and design student

I choose to study in the Netherlands because of the good climate for art and culture, but after reading this letter, my view of my future within the field became a lot darker...

897: **Willmijn Schomaker-Leon**, huisvrouw

898: **Roxana Fabius Art Historian**

899: **Christie Zwart**, artist

900: **Alena Alexandrova**, Rietveld Academy / Dutch Art Institute

901: **Linde Dorenbosch**, freelance producer art & design projects

902: **Cevdet Erek**, artist / researcher, ITU MIAM Center for Advanced Studies in Music, Istanbul, TR

903: **Anna**, cataloguer of old prints at private collectors in the Netherlands

904: **Rui Salgado**, teacher, Athenée Royal Cromelynck Bruxelles

905: **Craig Havens**, artist and educator

The world is watching and will judge the depth of Dutch culture by the preservation of its artistic resources.

906: **Lucy Parker**, artist

907: **Dirk Overduin**, architectonisch vormgever, Studio Dirk Overduin

908: **Koen Brams**, director Jan van Eyck Academie

909: **Jullian Hoff**, artist

910: **Anna Maria Luczak**, artist

911: **Helmi Weststrate**, productie & communicatie, L E K K O (independent)

912: **Verena Mund**, film studies coordinator, College of Liberal Arts at University of Minnesota, USA

913: **Jean-Michel G eridan**, designer, Iconoclash / Webdrama

914: **Roosje Klap**, graphic designer, Amsterdam

915: **Jeroen van der Hulst**, Fine Art student, Hogeschool voor de Kunsten Utrecht

916: **Aran Cravey**, art curator, Creative Visions, Los Angeles, USA

917: **Jimmy Robert**, artist

918: **Francesca Lacroce**, pursuing a research master in Visual Arts, Media and Architecture at the Vrije University, Amsterdam

919: **Marcel Vroom**, industrieel ontwerper, ondernemer, cultureel bestuurder, kunstliefhebber en verzamelaar

920: **Kathleen Nicholls**, SAW Gallery

921: **Aiva Yamac**, event technician

922: **Elizabeth Stekete**

923: **Charles Stankievech**, Professor Yukon School of Visual Arts, Dawson City, Canada

924: **Ingela Johansson**, Artist (SE)

925: **Adrien Missika**, artist

926: **Alicia Frankovich**, artist, K nstlerhaus Bethanien, Berlin, DE

927: **Alex Pollard**, artist/lecturer in fine art, Glasgow School of Art, Glasgow, UK

928: **Hannah Mathews**, curator, Australian Centre for Contemporary Art, Melbourne, Australia

929: **Hicham Khalidi**, artistic director, TAG, Den Haag, The Netherlands

930: **Radek Szczepaniak**

931: **Eduardo Navas**, post-doctoral research scholar, Department of Information Science and Media Studies University of Bergen, Norway

I personally have been able to expand my research in art and media by working with Waag, and NiMK; two institutions from the Netherlands which are recognized internationally. Cutting funding will affect not only Dutch culture, but the international network it supports.

932: **Gudrun Lange**, choreographer

933: **Raluca Voinea**, curator and art critic, E-cart.ro Association and IDEA magazine, Romania

934: **Anja Sijben**, artist

935: **Stefan Tarnowski**, assistant director, Beirut Art Center, Beirut, Lebanon

936: **João Maciel**, artista

937: **Louise Kelpe**, student, Gerrit Rietveld Academie, Amsterdam

938: **Tobias Sjöberg**, artist, Berlin

939: **Heather Anderson**, National Gallery of Canada

940: **John Henry Dale**, IT technician, musician, videographer, Regional Arts and Culture Council, Portland, USA

941: **Patrice Joly**, chief editor online magazine. www.zerodeux.fr

942: **Dr. Janice Cheddie**, writer, UK

943: **Gal Kinan**, kunstenaar

944: **Seth Siegelaub**, artist, director, Dr. Marja Bloem, deputy director, Stichting Egress Foundation, Amsterdam

945: **Mandana Moghaddam**

946: **Annette Schemmel**, curator, trained at de Appel, associated with EnoughRoomforSpace

947: **Katrien Reist - van Gelder**, Extra City Kunsthall Antwerpen

What is happening is cultural suicide... Genocide to be more clear. Yes, cuts are needed. As much as a rethinking of the Dutch system in general. The Dutch were envied for their situation, but critical voices gained ground as well. Critical voices with a good and clear vision of how to correct, what became a victim of its own success. Experts with realistic ideas of where the government has to take responsibility, where to leave cultural production to the market and rely on its own feet etc etc. Non of this was heard. (...) This is populism. And it does not only effect the arts... Education, health care... The Dutch society and all it has been proud of is being ruined in one movement. What kind of democracy allows this to happen?

948: **Renata Škrinar**, photographer, Croatia

949: **Camilla Palestra**, independent curator and curatorial research assistant university of the arts London

950: **Paul Rodgers**, artist and lecturer, Tallinn Academy, Estonia

951: **Joacelio Batista da Silva**, videomaker

952: **Teresa Gillespie**, artist

953: **Dr Willem F Smelik**, senior lecturer, University College London

954: **Jennifer Nagle Myers**, artist & teacher, USA

955: **Carlo Fossati**, director of e/static, Torino, Italy

956: **FERNANDO DE OLIVEIRA GONCALVES**, Time Capsule, Art Projects & Objects

957: **Lilia Mestre**, performing artist and art coordinator for Bains Connective, Brussels

958: **Jennifer Steetskamp**, researcher

959: **Robyn Lew**, University of Toronto, student

960: **Beth Portnoy**, independent choreographer / filmmaker, USA

961: **Simone Forti**, Professor, University of California at Los Angeles

The position of status that The Netherlands holds in the world is to a great extent due to its legendary support for the arts, This should be of interest to the government.

962: **Marian Tubbs**

963: **Qinyi Lim**, curator

964: **Darci Shaver**, curator and artist's representative, currently residing in Overveen, NL

965: **Regina Espanol**, phd researcher, UCL, Brussels, B

966: **Yngve Holen**, artist

967: **Costis**, visual artist

968: **Jenny Wilson**, artist

969: **Robin Waart**, student / visual artist, Master of Artistic Research, KABK, The Hague

970: **Kelly Lycan**, visual artist

I have always respected the support the Dutch government gave to artist, it was progressive and admirable. This withdrawal of funding seems very anti-progressive, why step backwards when stepping forward worked so well?

971: **Garry Lyons**, lecturer in Writing for Performance, University of Leeds, United Kingdom

972: **Hester Stork**, Conservatorium van Amsterdam

973: **Kristin Metho**, graphic designer, independently working

974: **Katja Novitskova**, artist

975: **Joe Scotland**, artistic director, Studio Voltaire, London

976: **Dominique Fontaine**, curator, Montreal, Canada

977: **Emily Paige**, Concordia University, Montreal, Canada

978: **Arjan de Haan** (formerly) ISS, the Hague

979: **Mattias Hrenstam**, artist, Berlin

980: **Felix Weigand**, graphic designer / teacher, Gerrit Rietveld Academie, Amsterdam

981: **Mark Bartlett**, contemporary art and film theorist and historian, North American Editor, animation: an interdisciplinary journal

Public support of arts and culture is equally as important as health, education, scientific research, etc. I'd say it's even more important in the sense that life is about much more than basic support, labour, etc. Society must be built on the rule of work to live, not live to work.

982: **S. Zurcher**, direction, TALM for Tours site

983: **Valquiria Prates**, educator / curator / writer

984: **Luisa Jacinto**

985: **Jan Hendrix**, artist, Mexico

986: **Nathalie Janson**, architecture/publishing

987: **Kenzo Kusuda**, choreographer / dancer

988: **Edward Hillel**, artist, founder & director of Harlem Biennale, New York City

989: **Yannis Kyriakides**, composer, Koninklijk Conservatorium, Den Haag

990: **Carmen Cebrenros**, curator, Museo de Arte Carrillo Gil, Mexico

991: **Vincent Bruijn**, artist

992: **Claudia de la Parte**, graphic designer for Eefje de Bruijn Studio

I'm wondering wich will be the next step of such a wrong decision, I hope you like the Van Gogh museum because it's the only museum you will have in the future if you stop the evolution of art and culture in Amsterdam and The Netherlands.

993: **Vanessa Moll**, MD, Stanford University

994: **Nina Fischer & Maroan el Sani**, artists

995: **Jan Bokma**, artist

996: **Fredrik Sterner**, graphic designer

997: **Gudmundur Úlfarsson**, graphic designer

998: **Luis Rodil-Fernandez**, fine art student at the Gerrit Rietveld Academie

999: **José Subero**, architect

1000: **Eliane Disint**, translator

1001: **Andre Rottmann**, art historian, Berlin

1002: **Guy Benfield**

- 1003: **Andy Lang**, graphic designer, Tom Dixon
- 1004: **Hilde de Bruijn**, freelance curator & curator at the Cobra Museum, Amstelveen
- 1005: **Dirk Houthoff**, theatertechnicus
- 1006: **Svea Jørgenson**, student (VU Amsterdam)
- 1007: **Rob de Vree**, beeldend kunstenaar / architect, Amsterdam, NL
- 1008: **Elyse Gonzales**, curator
- 1009: **Almer Dumont**, product designer
- 1010: **Deirdre M. Donoghue**, independent performing and visual arts professional, writer and editor. Founding member of ADA, Area for Debate and Art
- 1011: **Qiu Yang**, freelance photographer
- 1012: **Niloufar Siassi**
- 1013: **Leela May Stokholm**, physical theatremaker and performer
- 1014: **Dr. Tamara Vukov**, Drexel University, Philadelphia, USA
- 1015: **Alex Reynolds**, artist
- 1016: **M. Yilmaz**, ISIA Urbino
- 1017: **Bat Sheva Ross**, artist / student, Piet Zwart Institute, Rotterdam, NL
- 1018: **Priscila Fernandes**, artist
- 1019: **Juliana McDonald**, visual artist, Ottawa, ON Canada
- 1020: **Miriam Geerts. artist and teacher H.N. Werkman College Groningen**
- 1021: **Angelina Tsitoura - freelancer**, NIMk
- 1022: **Marthe Keller**, painter / professor, City University of New York, NY, US
- Cutting funding for the arts is counter productive. The arts always create opportunities for real estate, tourism, education and situations that benefit the wider economy.*
- 1023: **Suzi Ersahin**, Iaspis, Stockholm, SV
- 1024: **Dr Susan Best**, art history, University of New South Wales, Sydney, Australia
- 1025: **Paula Colchero**, designer, Colcherodesign, Eindhoven, NL
- A country without culture becomes sterile. If economic growth will be the only drive in The Netherlands, it will lose its soul. A reasonable balance must be found.*
- 1026: **Daniel Hauser**, artist, member of RELAX (chiarenza & hauser & co)
- 1027: **Béatrice Méline**, editor and curator, Ed. Spector / www.projet-hypertexte.com
- 1028: **Ellen Blumenstein**, The Office
- 1029: **Maxwell Stephens**, core tutor, Piet Zwart Institute, Rotterdam, NL

1030: **Taylor Horak**, student Museum Studies/ Contemporary Art, Virginia Commonwealth University

1031: **Gerda Steiner & Jörg Lenzlinger**, artists, Switzerland

1032: **Ceres Marie P. Canilao**, instructor in Fine Arts, University of the Philippines, Baguio, Philippines

1033: **Bozica Radjenovic**, artist

1034: **Fred Valkenburg**, private collector

Art / culture is the blood for society

1035: **Germaine Kruip**

1036: **Alexandra Onderwater**, writer and freelance editor/ curator

1037: **Jen Song**, associate director, Education, New Museum

1038: **Alex Hetherington**, visual artist

1039: **Danielle van Vree**, visual artist

1040: **Asier Mendizabal**, artist

1041: **Eleanor Ivory Weber**

1042: **Ruben Verdu**, contemporary artist, Barcelona, Spain

We strongly oppose any kind of culture choking maneuvers without previous and proper handling of the financial sector activities that have taken us to this state of affairs all over the world!!!

1043: **Sonja Ewald**, teacher, children theatre maker

1044: **Gonzalez**, office for architecture, Gonzalez Haase AAS, Berlin

1045: **Evelyn Fiebig**, cultural worker

1046: **Eloise Sweetman**, arts manager / student

1047: **Louise E. Shaw**, Museum Curator, CDC Museum, Atlanta, Georgia USA

1048: **Camila Revoredo**, education intern, Cell Project Space

1049: **Evert van der Waa**, popmuzikant

1050: **Vanessa Ohlraun**, director, Piet Zwart Institute, Rotterdam

1051: **Judith van Werkhoven**, graphic design student

1052: **Barbara Ulrich**, arts administrator / executive director Quebec Council for Media Arts, Montréal, Canada

I was literally dumbfounded when I read the news. In the media arts community, the Netherlands has been a pioneer. DEAF, v_2 and many other Dutch institutions have led the way in new media art, research and development and have successfully strived to create a vibrant international community with their institutions at the center of the hub. Do not forget that it is a known fact that arts and culture is a sector that generates employment. for every dollar invested, the multiplier of economic activity often far extends that of other sectors. Moreover, it is also a known fact

that cities and countries with a vibrant and healthy arts and culture sector contribute to the socio-economic value and vigor of every society where it flourishes, whether the country be big or small. Many references and statistics that prove this statement (...) It will be a sad day when the Netherlands will be known only for its tulips!

1053: **John Ryan**, student, NCAD

1054: **Marie van Leeuwen**, head of the Fine Art department, ArtEZ, Zwolle, NL

1055: **Netta Bacon**, MFA student, Sandberg institute

1056: **Danielle van Ark**, artist, London, UK

1057: **Max Benkendorff**, curator / author

1058: **Linda Francis**, Artist

1059: **Manuel Dahm**, cook

1060: **Giuseppe Gavazza**, composer and music teacher, Conservatorio Statale di Musica G.F.Ghedini di Cuneo, Italy

1061: **Rotem Stern**, student, Gerrit Rietveld Academie, Amsterdam, NL

1062: **Eric Stephany**, artist, Berlin / Paris, DE / F

1063: **Annie Fletcher**, curator, Van Abbemuseum, Eindhoven, NL

1064: **Tian Khee Siong**, Artist

1065: **Guido Reddersen**, artist

1066: **Diana Wieggersma**, art adviser and curator (Nadour Collection)

The end of enlightenment of the Netherlands. It's barbarous, it's a crime!

1067: **Quistrebort brothers**, artists

1068: **Simone Trum**, graphic designer at Team Thursday

1069: **Sylvia Doeleman**, photographer

1070: **Övül Durmusoglu**, independent curator and writer, Berlin / Istanbul

1071: **Ellen de Bruijne (gallery)**, Ellen de Bruijne Projects, Amsterdam

1072: **Joseph Carr**, photographer

1073: **Shamiro van der Geld**, actor/host/poet

1074: **Jeffrey Hughes**, professor of Art History and Criticism and director graduate studies in Art, Leigh Gerdine College of Fine Arts Webster University, St. Louis, USA

1075: **Jaap Blonk**, artist

1076: **Jonathan Plante**, artist, De Ateliers

1077: **Dr. Maeve Connolly**, lecturer, Dun Laoghaire Institute of Art / Design & Technology, Dublin, Ireland

The implementation of these extremely severe cutbacks in funding will significantly damage the visual arts infrastructure in the Netherlands, which is currently held in very high regard by practitioners and educators all over the world.

1078: **Susanne Svantesson**, artist

1079: **Ivana Ivkovic**, dramaturg, Frakcija Performing Arts Journal

1080: **Jos Hamstra**, Kunstencentrum Parnas, Leeuwarden

1081: **Claudia Doms**, graphic designer

1082: **Carole Anne Meehan**, artist, independent curator, Founder of Art at Main

Thank you for creating this opportunity to lend support.

1083: **Magali Reus**, artist

1084: **Jacqueline de Jong**, artist and founder of the Weyland de Jong Foundation, Amsterdam

1085: **Véronique Bacchetta**, director, Centre d'edition contemporaine, Geneva, Switzerland

1086: **Polly Stupples**, doctoral candidate, Massey University, New Zealand

1087: **Peter Hallberg**, artist, Sweden

I lived for many years in the Netherlands, until 2004. The Netherlands has had the best art supporting system in the world, compared to other country's support systems (...) The loss of this knowledge that should stand as a role model for the rest of the world is a robbery of knowledge that could have benefited the whole of humanity in long term, but is almost impossible to re-erect, the people responsible for this are stealing the world a possibility and should feel utterly ashamed.

1088: **Antonis Pittas**, artist

1089: **Alhena Katsof**, de Appel Curatorial Programme Participant

1090: **Monique Pelser**, artist, Wits School of Arts University of the Witwatersrand Johannesburg, VANSAs Western Cape

1091: **Mathieu Copeland**

1092: **Lars Fischer**, architect, common room

1093: **Damien Flood**. artist with Green on Red Gallery, Dublin Ireland

1094: **Norman takeuchi**, visual artist

1095: **Sita Feddema**, Kunstbende Groningen

1096: **Daphne Rieken**, student, Universiteit Utrecht, Utrecht, NL

1097: **Nina Jukic**, musicologist

1098: **Jos van der pol**, visual artist

We will regret this in the future

1099: **Suzana Milevska**, art historian, curator and theoretician, Faculty of Fine Arts, Skopje, Macedonia

1100: **Reist Julia**, artstudent, ECAV Sierre (Switzerland)

1101: **Will Kwan**, artist and educator lecturer, Department of Studio Art University of Toronto Scarborough, Toronto, Ontario, CANADA

I was a researcher in visual art at the Jan van Eyck Academie from 2002-2004. I hold Dutch public cultural institutions in the highest esteem and rank them among the best in the world. I am disappointed to see these destructive cuts to funding for the visual arts, cultural diversity, and internationalism in the Netherlands and I express my opposition to this new policy.

1102: **Paula van den Bosch**, curator contemporary art, Bonnefantenmuseum, Maastricht

1103: **Marian Breedveld**, artist

1104: **Camilla Singh**, independent curator, formerly Curator of MOCCA in Toronto, Canada

1105: **Ellen Ter Beek**, visual artist and copywriter

1106: **Leslie Robbins**, artist / project coordinator, Piet Zwart Institute, Rotterdam

1107: **André Kruysen**, visual artist, The Hague, The Netherlands

1108: **Anna Bas**, artist

1109: **Claire Jackson**, Glasgow, UK

1110: **Benny Brunner**, filmmaker

1111: **Keren Detton**, director, Le Quartier art centre, Quimper, France

1112: **Mariana I. Bufill**, MA student Art History, Leiden University

1113: **Orla Barry**, artist

1114: **Keith Dodds**, graphic designer

1115: **Jillian Saint Jacques**, instructor of writing for media, Oregon State University

As a former research fellow of the Jan van Eyck Academie in Maastricht, I can personally vouch for the fact that this institution is worth fighting for. You must to everything in your power to preserve the JvE. There is nothing like it anywhere in the world. Its bold sense of vision, along with its value of intrepid projects in art, design and theory are unquestionably responsible for germinating some of the most groundbreaking projects in recent cultural and political history, as only at a center like the JvE can scholars propose theoretical projects that are not based on fulfilling some set of predetermined outcomes. To eliminate the public funding of a truly adventurous institution like the Jan van Eyck goes beyond being shameful. It is scandalous.

1116: **Orquidea Calisto**, fine artist

1117: **Martijn Voorvelt**, composer/musicologist

1118: **Peter van der Meijden**, zelfstandig kunsthistoricus

1119: **Natalia Sanchez**, media researcher

1120: **Gerald John Dikeman**, saxophonist / curator / educator

1121: **Monica Tap**, associate professor, University of Guelph, Ontario, Canada

1122: **Jen Hutton**, artist and writer, Toronto

1123: **Joris Lindhout**, visual artist

I would like to stress the absolute necessity of post-academic institutions within Zijlstra's own train of thought concerning the support of top talents. Without these the Netherlands will be drained from talent - that means also talent born & raised in the Netherlands, people in whom the government already made a large investment in terms of education.

1124: **Helmut Dick**, beeldend kunstenaar, Amsterdam

1125: **Charlotte Lebbe**, architect and student of European studies

1126: **Bob Adrichem**, student Fine Art, HKU

1127: **Sasha Dees**, independent curator/producer

1128: **Monika Lipsic**, art historian, Vilnius Art Academy

1129: **Sabrina Inkeri Harri**, visual artist

1130: **Shoghig Halajian**, graduate student in Critical Studies at California Institute of the Arts

1131: **Mariana Castillo Deball**, artist

1132: **Martin van Vreden**, galerie tegenboschvanvreden, Amsterdam

1133: **Maria Rus Bojan**, freelance curator

1134: **Monica Narula**, artist, Raqs Media Collective

1135: **Willem Kwekkeboom**, kunstliefhebber

1136: **Jayme Yen**, graphic designer

1137: **Lisa Tan**, sociologist, Amsterdam

1138: **Ian White**, curator, artist, writer, facilitator, LUX Associate Artists Programme, London, UK

The proposed closure of post-academic institutions and exhibition spaces is worse than a shock. It can only result in a radically impoverished cultural and economic life for the cities in which these organisations function and for Europe as a whole. The impact of this will take generations to recover from and is utterly unacceptable and irresponsible.

1139: **Austin Lowrey**, professor emeritus, College of Design, North Carolina State University, Raleigh, USA

1140: **Nicolaus Schafhausen**, director, **Witte de With**, Rotterdam

1141: **Jefta van Dinther**, choreographer

1142: **Dr. Laetitia Wilson**, art histori.

1143: **Mischa Leinkauf**, artist, Berlin

1144: **Hsiao Chen**, artist

1145: **Brigitte Bonekamp**, officemanager, UTZ CERTIFIED

Alles van waarde is weerloos' - Lucebert

- 1146: **Gaetane Verna**, Director and chief curator Musée d'art de Joliette
- 1147: **Vincent de Boer**, advisor art in public space, Stroom, Den Haag
- 1148: **Trisha Donnelly**, artist
- 1149: **Jenneke Oosterhoff**, senior lecturer in Dutch Studies, University of Minnesota
- 1150: **Christodoulos Panayiotou**, artist
- 1151: **Alexandros Papamarkou**, artist
- 1152: **Tina Rasmussen**, director, Performing Arts, Harbourfront Centre, Toronto, Ontario, Canada
- 1153: **Tom de Jong**, actor and creator of New Productions
- 1154: **Graham Harwood**, international artist / lecturer, Goldsmiths, London, UK

I have worked in the Netherlands from 2000 -2002 and was impressed with the way people of all walks of life engaged in culture. Cutting the arts in this way, will rip the heart out of a whole seam of European possibilities.

- 1155: **Romee Houthoff**, Danser
- 1156: **Tristian Koenig**, gallerist, Tristian Koenig, Australia

Having worked with Dutch artists and received assistance from the Mondriaan Foundation in the past, I'm alarmed and dismayed to hear of these recent developments. The Netherlands has previously enjoyed a liberal and progressive approach to the arts, which is a role model for many countries

- 1157: **Fokje Pietersen**, media-educator
- 1158: **Justin Christensen**, student at University of Southampton
- 1159: **Leah Whitman-Salkin**
- 1160: **Elles Kiers**, foodartist
- 1161: **Vanessa Billy**, artist, UK / SWI
- 1162: **I.S.P. de Ruiter**, conductor/composer
- 1163: **Suzanne Wallinga**, independent curator, Amsterdam
- 1164: **Luis Jacob**, artist, Trustee at the Art Gallery of Ontario, Canada
- 1165: **Solomiya Moroz**, flutist/composer, Canada
- 1166: **Dr Catherine De Lorenzo**, art historian, University of new South Wales, Australia
- 1167: **Joerg Franzbecker**, curator
- 1168: **Maria Iorio and Raphaël Cuomo**, artists, Berlin, Germany, Lecturers at **Hochschule der Künste, Bern**, Switzerland.
- 1169: **Aliya Pabani**, Srishti School of Art Design and Technology, Bangalore, India
- 1170: **Eva Nielsen**, artist

- 1171: **Gregor Wright**, artist
- 1172: **Bibi Naz Zavieh**, specialist, Christie's
- 1173: **Marieke de Rooij**, grafisch ontwerper/curator, curatorencollectief Trailer Rotterdam
- 1174: **Flurin Borg Madsen**, stagedesigner various theaters in Germany, Austria and Switzerland
- 1175: **Inge Hoonte**, artist / writer / educator / translator, Piet Zwart Institute, Rotterdam
- 1176: **Nathaniel Mellors**, artist (Amsterdam) and teacher (Piet Zwart Institute, Rotterdam)
- 1177: **Drs. Ignace Bernolet**, artist and teacher, Stedelijke Academie voor Schone Kunsten, Brugge
- 1178: **Maeve Hanna**, Masters student, Universit  du Qu bec   Montr al, Canada
- 1179: **Julia Willms**, beeldend kunstenaar, Amsterdam
- 1180: **Line Kramer**, beeldend kunstenaar, Witte de With, Rotterdam
- 1181: **Natalia Majluf**, art historian, and , director, Museo de Arte de Lima
- 1182: **Carlos Basualdo**, Keith and Katherine Sachs, curator of Contemporary Art, Philadelphia Museum of Art
- 1183: **Alan-James Burns**, Visual Artist, Ireland
- 1184: **Catalin Gheorghe**, art critic, curator and lecturer, University of Arts, Lasi, Romania
- 1185: **Melanie Manos**, artist / adjunct faculty, School of Art & Design, University of Michigan, Michigan, USA
- 1186: **Emma-Cecilia Ajanki**, performer, choreographer and writer
- 1187: **Laura Agea Zaf n.**, art historian
- 1188: **Jozef van der Heijden**, ex-participant Rijksakademie and Prix de Rome
- 1189: **Emilio Moreno**, artist
- I have been living in the Netherlands for 2 years, and I am part of this society now. This country is a world's unique reference in the field of arts and culture. This country must keep on being a reference in those fields. The support for the development of the arts and culture of a country must come from the state. CULTURE MUST NOT BE REDUCED TO MARKET DECISIONS. It is the responsibility of everyone (the public sphere) to support the development of a free and committed contemporary thinking.*
- 1190: **Anton Hoeksema**, educator/curator, Centre for the Arts, Rotterdam
- 1191: **Inge van der Ven**, beeldend kunstenaar
- 1192: **Marcel Borsten**, software developer
- 1193: **Gerri Jaeger**, musician

1194: **Chryse Tsiota**, artist

1195: **Sara Stenderup Glahn**, student, Gerrit Rietveld Academy, Amsterdam

I've moved to Holland exactly to join the amazing culture of the arts. This is one of the only countries in Europe with such great academies and art centres - why would you not keep this? Holland is one of the only countries really appreciating the arts and the variety of the arts and culture!

1196: **Hermine Hamhuis**

1197: **Pim Keijzer**, artist

1198: **Dr. Axel Stockburger**, artist, **Academy of Fine Arts, Vienna**, Austria

1199: **Femke Herregraven**, designer

1200: **Astrid Schumacher**, SKOR / Foundation for Art and Public Domain, Amsterdam

1201: **Farah Khan**, Art Director at House Design, in Montreal, Quebec, Canada

I'm originally from Bangladesh, and have lived in Montreal now for nearly a decade. My father once told me, after we moved here and in relation to my profession, that we are lucky to live in a society where, because our basic needs have been met, we're able to focus on thoughts and endeavours that allow us to create, question, beautify, and inspire. It is precisely through the arts that we elevate and celebrate the human condition. Without it, we will never realize our full potential as a kind, thoughtful and generous global society.

1202: **Johan Gustavsson**, curator 1646.nl, artist and teacher, The Hague

1203: **Ciara Ennis**, director/curator, Pitzer Art Galleries - Pitzer College, Claremont, USA

1204: **Hans Broek**, artist, New York

1205: **Steve Michaelis**, student, **Dessau Department of Design**, Dessau, DE

1206: **Catriona Black**, freelance art critic, Scotland

1207: **Barry Schwabsky**, art critic, The Nation

1208: **Lise Haller Baggesen**, artist

1209: **Paul de Guzman**, artist, Vancouver, Canada

1210: **Elvia Pyburn-Wilk**, artist and curatorial assistant

1211: **Caroline Park**, musician, **Brown University**, Providence, Rhode Island, USA

1212: **Matti Braun**, artist

1213: **Testard Vincent**, visual artist

1214: **Kai Bernau**, grafisch ontwerper, Den Haag

1215: **Paloma Rodriguez Carrington**, social media consultant

1216: **Madalena Machado**, architect agora:living

To take one example from which I have had direct contact, I name Manifesta as a bastion of critical inquiry and research which I believe was exemplary of the Dutch

patronage of international initiatives, I am indignant that this and other vital organs are being threatened with extinction or worse, despotic censorship without recourse.

1217: **Nina Rave**, visual artist

1218: **Clare Milledge**, PhD candidate, Sydney College of the Arts, Australia

1219: **M. Berloth**, organizer / founder, Stichting Streetlight, Amsterdam, NL

1220: **Noah Chasin**, assistant professor, **Bard College**, Annandale-on-Hudson, NY, USA

1221: **Alex Nagle**, composer

1222: **Artemio Narro**, visual artist, Mexico

1223: **Mikael Szafirowski**, musician

1224: **Marcel Luxinger**, playwright and screenwriter

Art is essential for the way a country and its people defines itself because it IS the only way a culture finds its own expression.. Less art means less culture, less culture means less tradition and pride for your own country.

1225: **Els Kuijpers**, art historian, freelance design critic, curator

1226: **Chen Tamir**, curator, Freelance

1227: **Susanne Pietsch**, architect

1228: **Sophie postma**, artist

1229: **Amira Gad**, assistant curator, Witte de With Center for Contemporary Art (Rotterdam)

1230: **Hugh Govan**, PhD candidate University of Essex

1231: **Dr. Paul O'Neill**, curator-writer, artist

Its a disgrace that this could happen

1232: **Simon Denny**, artist

The Dutch system was always so amazingly supportive of artists I knew, and these institutions were one of a small handful that nurtured critical practices in a time when the possibility for critique seems more and more rare.

1233: **Peter Bogers**, beeldend kunstenaar, Amsterdam

1234: **Melle Hammer**, designer / artist, Amsterdam

1235: **Petra Valdimarsdottir**

1236: **Huw Hallam**, musicologist and art critic, **King's College London**

1237: **Daniel Hofstede**, director of de Service Garage, Amsterdam

1238: **Karin Suter**, visual artist

1239: **George Anghelescu**, visual artist

1240: **Marianne Flotron**, artist

1241: **B. Julie**, artist

1242: **Matt Boulton**, CRMEP

1243: **Dario D'Aronco**, visual artist

1244: **Rudi Laermans**, Professor of Sociology, University of Leuven, Belgium

1245: **Marcel van den Berg**, Merz Rotterdam

1246: **Nataliya Slinko**, artist

1247: **Renee Olde Monnikhof**, graphic/new media designer, Piet Zwart Institute, Rotterdam

1248: **Barbara Sternberg**, filmmaker

Cutting the arts is not fiscally wise - they generate a great return on a small investment - and life would be grey without culture. Leaving arts and culture to the marketplace will give you Disneyworld and Hollywood only and everywhere. NOT a desirable solution to budget problems.

1249: **NIKUNJA**, interdisciplinary artist, Rotterdam, France and Mauritius

It is a political mistake made in several European countries to believe that financial cuts in culture, science and education lead to a better economic basis and future. For the understanding and proposals for new economic systems and the social functioning in its historical context, can ultimately only come from these domains and NOT through budget orientated decisions by politicians, who primerly should evaluate social and economic organisation in the service of the people. (...)

1250: **Wieke Meijer**, musician

1251: **Susanne Boswell**, NovaKino

1252: **Henriëtte van Egten**, artist, Boekie Woeki - books by artists, Amsterdam

1253: **Hinrich Sachs**, artist, writer, professor at the **Royal Institute of Art, Stockholm**, and member of the Swiss National Art Board

1254: **Aveline de Bruin**, curator/conservator

1255: **Manuel Amaral Netto**, product designer

1256: **Tristan Trèmeau**, Professor **Université Sorbonne**, Paris

1257: **Yenyitzu**, artist

1258: **Margareta Kern**, artist

1259: **Berno Odo Polzer**, curator

1260: **Tim Sharp**, artist and filmmaker

1261: **M.C.H.J. van de Ven**, Eindhoven

1262: **Kaio Fidelis**, psychology student and art enthusiast

1263: **Judith Linthorst**, filmmaker/visual artist, Ottawa

1264: **Alex Zakkas**, postman / interaction design researcher, TU Delft, Delft

- 1265: **Anja Nathan-Dorn**, **Kölnischer Kunstverein**
- 1266: **Jeroen Fransen**, visual artist / teacher
- 1267: **Nina Matthis**, actress
- 1268: **Willem Timmermans**, Galerie Metis, Amsterdam
- 1269: **Dave Griffiths**, artist & senior lecturer, Manchester School of Art, UK
- 1270: **Michiel Vandavelde**, dancer/maker
- 1271: **Ria Appelman**, redacteur Ampersand, redactie & productie
- 1272: **Michel Kolenberg**, bibliothecaris, **Hogeschool Sint-Lukas**, Brussel, B
- 1273: **Marius Mater**, retired health care professional
- 1274: **Yuki Higashino**, artist based in Vienna
- 1275: **Klaske Havik**, architect / assistant professor, TU Delft Faculty of Architecture, Delft
- 1276: **Anne Szefer Karlsen**, director, Hordaland Art Centre, Bergen, Norway
- 1277: **Rocio Rodriguez Salceda**, artist / art instructor
- 1278: **Gert Jan van Rooij**, photographer, Amsterdam
- 1279: **d-file grafisch ontwerpers**
- 1280: **Dominique Banning**, student graphic design, ArtEZ, Arnhem
- 1281: **Hugo Herrera Tob??n**, art director
- 1282: **Francisco Valdes**, visual artist
- I am one of the several artist that at an early stage of their careers were beneficiaries of the amazing cultural policy of The Netherlands. In the case this cuts are taking place It would be a great loss for the international art community and more importantly the end of the pride that positioned The Netherlands as the hub of contemporary artist research in the world.*
- 1283: **Ginny Kollak**, independent curator and writer, New York
- 1284: **Jean-Philippe Halgand**, artist teacher, Ecole d'enseignement supérieur d'art de Bordeaux, Bordeaux, France
- 1285: **Richard Parry**, assistant curator, **Hayward Gallery**, London
- 1286: **Dominique Hurth**, visual artist, Jan Van Eyck Academie, Maastricht, NL
- 1287: **Michael Smit**, artist
- 1288: **Gemma Sharpe Vasl**, Artists' Collective, Pakistan
- 1289: **Prof.Dr. Armin Zweite**, Direktor der **Sammlung Brandhorst** u. Geschäftsführer der Udo und Anette Brandhorst Stiftung, München
- 1290: **Noam Knoller**, Interface Studies, University of Amsterdam
- 1291: **Otto Berchem**, Artist

- 1292: **Linda Rae Dornan**, interdisciplinary artist
- 1293: **Rana Hamadeh**, visual artist
- 1294: **Kristina Lowis**, art historian, Berlin
- 1295: **Malte Roloff**, Kulturwissenschaftler, Werkleitz Gesellschaft Halle/Saale, Germany
- 1296: **Andy Chou**, artist
- 1297: **Michiel Duvekot**, artist, Canada
- 1298: **Steven Jouwersma & Veridiana Zurita**, artist & dancer/performance

We leave this country soon. Although we made our own money and use some funding to produce artworks that were visited by many people. We don't see any possibilities doing our artistic actions in Holland with all the budget cuts, that will pressure cook the process of finding resources for our Non commercial work to a point that it is wishful thinking. bye holland, many will follow.

- 1299: **Tania Orum**, associate professor, Department of Cultural Studies and the Arts / University of Copenhagen, Copenhagen, DK
- 1300: **Jan ter Burg**, Danube Foundation, cultural NGO, A`dam
- 1301: **Sharon Houkema**, artist
- 1302: **Raimond Langeveld-Levy**, Gerrit Rietveld Academie, Amsterdam, NL
- 1303: **Edward Clive**, Master of Fine Art student at the Piet Zwart Institute, Rotterdam
- 1304: **Sarah Farrar**, curator of contemporary art, Wellington, New Zealand
- 1305: **J.D.A. Winslow**, artist / writer **Edinburgh College of Art**
- 1306: **Roderick Hietbrink**, Artist, Resident at Rijksakademie 2011/2012
- 1307: **Anna-Sophia Reichelt**, student of Art Science
- 1308: **Rossana Miele**
- 1309: **Jack A.G.W. van Dillewijn**, psychologist (PhD)
- 1310: **Mr G.W. Gramser**, solicitor/ civil law notary
- 1311: **Joaquin Segura**, artist
- 1312: **Meghan Braun**
- 1313: **Elsa Manceaux**, graphic designer / artist, t
- 1314: **Guillaume Dimanche**, artist, France
- 1315: **Regina Vogel**, art historian
- 1316: **Stefan Kunzmann**, Berlin, Germany
- 1317: **C. van der Meijden**, graphic designer, Studio Lonne Wennekendonk
- 1318: **Michelle Cherian**, artist
- 1319: **Silvano Magnone**, photography

- 1320: **Dr Jennifer Allen**, editor Frieze d/e
- 1321: **Suzanne Weenink**, assistant, Studio Erik van Lieshout, Rotterdam, NL
- 1322: **Yiorgos Zafiriou**, lecturer and online fellow COFA Online, Sydney, Australia
- 1323: **Anthea Bush**, artist
- 1324: **Federica Florio**, project manager, Esterni
- 1325: **Andre Zivarini**, art critic, **Centre for Contemporary Art, Nicosia**, Cyprus
- 1326: **Charlotte Morgan**, artist, Access Space / Critical Writing Collective
- 1327: **Ellinor Aurora Aasgaard**, student at **Malmö Art Academy**
- 1328: **Moirika Reker**, visual artist
- 1329: **Sophia Mandersloot**, teacher of arts
- 1330: **Janna Ullrich**, student, ArtEZ Institute of the Arts, Arnhem
- 1331: **Cécile Klinkers**, Berlin; project manager gallery
- 1332: **Naomi Sultanik**, visual artist
- 1333: **Nicolas Borel**, museumworker, ETCAMA
- 1334: **Clara Palli**, visual artist and co-organizer and co-curator, 1646, The Hague
- 1335: **Vivian Zihlerl**, Kunstverein, Amsterdam
- 1336: **Susana Mendes Silva**, visual artist and lecturer
- 1337: **Danna Vajda**, editorial manager, Art&Education.net
- 1338: **Elitza Dulguerova**, assistant professor in Art History, **Universié de Paris I - Panthéon Sorbonne**
- 1339: **Aleksandra Chaushova**, artist, Brussels, B
- 1340: **Iberia Perez**, Phd Candidate in Art History and Theory, University of Essex, UK
- 1341: **Vika Mitrichenka**, independent artist and teacher at Rietveld Academy
- 1342: **Sarah Griffiths**, designer, **University of Dundee**, Dundee, UK
- 1343: **Adam Harrison**, artist
- 1344: **Laura Paolini**, artist
- 1345: **Casey James Wilson**, artist/photographer

Please, please, please do not make this massive mistake. Instead, I urge you to seize this opportunity to shape a promising and optimistic future for your country and its place in the world. Artists and art institutions will adjust to new programs so long as they do not ensure the demise of reputable, internationally coveted programs and organizations.

- 1346: **Artur Borges**, artist UFMG
- 1347: **Nicole Mortiboys**, artist

1348: **Kyoko Inatome**, artist

1349: **Maria Jose Ramirez Ramirez**, visual artist

1350: **Benedikt Michael Justus Wiertz**, visual arts artist / ceramist / professor / director, Visual Arts School of the **State University of Minas Gerais, Mina Gerais, Brazil**, Escola Guignard UEMG

1351: **Hans Bernhard**, artist

1352: **Vera Frenkel**, FRSC (Fellow, Royal Society of Canada), artist, writer and director, VF Productions, Canada

These budget cuts are suicidal. It is a huge and unconscionable extremely short-sighted mistake. My documenta IX project ("... from the Transit Bar") could not have been realized without the media skills of Dutch colleagues at Montevideo and the design of the Disktator in Rotterdam by two young Dutch inventors. That work went on to tour the world, extending awareness of Holland's presence at the forefront of art and technology. And de Appel's international presence has been a cultural ambassador for decades and should be deeply appreciated even by government bureaucrats.

1353: **Djuna Cahen**, MD

1354: **Ingrida Baibokaite**, artist

1355: **Amy Budd**, research assistant, **Norwich University** College of the Arts and Committee Member of OUTPOST Gallery, Norwich

1356: **David Kulen**, design student, Gerrit Rietveld Academie, Amsterdam, NL

1357: **Linda van Deursen**, grafisch ontwerper / docent, Gerrit Rietveld Academie, Amsterdam, NL

1358: **Adad Hannah**, artist

1359: **Yane Calovski**, artist / curator / publisher, Skopje, Macedonia

1360: **Francisco-Fernando Granados**, artist/writer, **University of Toronto**, Canada

1361: **Philip Meersman**, poet-performer, artist

1362: **Matthew Rana**, Valand School of Fine Arts

1363: **Girabancas Pérez Sophia**, Galerie Cortex Athletico, Bordeaux, France

1364: **Yvonne Dröge Wendel**, visual artist / educator / researcher, Amsterdam, NL

1365: **Ruth Sacks**, artist

As a South African artist, I have been extremely appreciative of having been able to develop major visual art projects in the Netherlands in collaboration with small, independent Dutch initiatives. I am deeply disturbed that, at this point, it is unlikely that such spaces and opportunities will be able to continue. It is a great loss to the art world that future cross cultural endeavors with the Netherlands are going to be so badly affected.

1366: **Hristina Tasheva**, artist

1367: **Carla Padro**, professor University of Barcelona

It is intolerable to treat culture as if it was just market!

- 1368: **Wassily Khudyakov**, restaurator schilderijen
- 1369: **Ivo Mesquita**, chief curator, **Pinacoteca do Estado, Sao Paulo, Brazil**, Marcelo Araújo, Director, Pinacoteca do Estado, Sao Paulo, Brazil
- 1370: **Victoria H.F. Scott**, contemporary art historian, Emory University
- 1371: **Defne Ayas**, curator **PERFORMA**, director **Arthub Asia**
- 1372: **Laurenz Brunner**, graphic designer, Amsterdam, NL
- 1373: **Anna Mikkola**, graphic designer
- 1374: **Goele De Bruyn**, artist
- 1375: **Johanna Bruckner**, artist and curator
- 1376: **Marcel de Vries**, artist, Waanzin Producties
- 1377: **Gabriel Rolt**, galeriehouder, Amsterdam
- 1378: **Pietje Tegenbosch**, galerie tegenboschvanvreden, Amsterdam
- 1379: **Majda Gregorić**, visual artist
- 1380: **Zorana Djakovic**, project manager, **Belgrade Cultural Centre**, Serbia
- 1381: **Minna Henriksson**, visual artist, Helsinki
- 1382: **Toby Lee**, Harvard University
- 1383: **Charlotte Op de Beeck**, project coordinator, **Centrum voor Beeldexpressie vzw**
- 1384: **Grognard Jordi**, musician, student, Codarts Conservatory
- 1385: **Benjamin Gaulon**, artist
- 1386: **Micha Zweifel**, artist
- 1387: **Janine Armin**, writer/student, Bard College
- 1388: **Amilcar Packer**, artist
- 1389: **Allen Hori**, graphic designer, critic in School of Art, **Yale University**
- 1390: **Kaisa Lassinaro**, graphic designer
- 1391: **Dmitry Strakovsky**, Assistant Professor of Art, **University of Kentucky**, Lexington, USA

Dutch art and curatorial activities are quite well known internationally. Programs such as Rijksakademie also contribute quite a bit to the international cultural climate. I realize that some cuts are necessary (as do the writers of the above letter) but calling for market forces to support the art activities of the scope that has been undertaken in Holland in the past several decades is simply no realistic. Please consider the aspects of cultural diplomacy that you are about to wipe out with the current budget plans, their international reach, their impact on global cultural position of your country.

- 1392: **Angela Bonadies**, artist
- 1393: **Annaïk Lou Pitteloud**, artist, Rijksakademie van beeldende kunsten

1394: **Joanna Griffin, University of Plymouth, Plymouth, UK**

1395: **Dinanda Luttikhedde**, artist and filmmaker

1396: **E. Tavridis**, M.A. TCLA

1397: **Marc Nagtzaam**, kunstenaar

1398: **Brigid Noone**, artist/curator, **Fontanelle Gallery** - Adelaide Australia

The Arts Community here in Australia holds the Netherlands in great esteem for placing arts and culture as a priority in society, please do not damage the precious contribution the Netherlands makes on a world scale.

1399: **Melis Terzioglu**, assistant director, Galeri Nev

1400: **Wytske Visser**, facilitator, Rijksakademie van beeldende kunsten, Amsterdam, NL

1401: **franck gribling**, artworker, coordinator Stichting CITY THOUGHTS, Amsterdam/Antwerpen; LOCUS SOLUS Artists Space, Antwerpen

Art is not a commodity but an essential ferment in society.

1402: **Marina van Laer**, lawyer / artist

1403: **Anouk De Clercq**, artist

1404: **David Flaugher**, artist

1405: **Moosje Goosen**

1406: **Asmara Pelupessy**, Independent Curator, Writer, Editor and Researcher in Photography and Visual Media, UNFIXED Projects

1407: **Warren Neidich**, Southern California **Institute of Architecture**, USA

Too much emphasis has placed on the role of art as an economic driver rather than its purpose as a neuromodulator. The power of art is the connections it creates in the brain. The power to rearrange and rearrange again the dynamic potentialities of the neurobiological substrate. This rearrangement is the essence of creative thinking and has a broad influence on our future projective considerations. Cutting art programs is the beginning of the end of a healthy society that is able to move forward.

1408: **Sophie Hope**, lecturer and practitioner, **Birkbeck College**, London

1409: **Rebecca Najdowski**

1410: **Calin Dan**, kunstenaar

1411: **Margie Gillis CM CQ**, artistic director of Margie Gillis Dance Foundation (Canada)

1412: **Arjen de Leeuw**

1413: **Laura van Grinsven**, art historian, Amsterdam, NL

1414: **Kirsten Leenaars**, visual artist

1415: **Ricardo Basbaum**, artist / professor, Rio de Janeiro, Brazil

1416: **Eyal Sivan**, filmmaker / scholar, **University of East London**, London, UK

1417: **Karin Krijgsman**, photographer/writer

1418: **Hadley Howes**, core tutor, Piet Zwart Institute, Rotterdam, NL

1419: **Jennifer Teo**, director Post-Museum, Singapore

1420: **Sheridan Lowrey**, Graphic Design Professor, **Art Institute of California**, Los Angeles

Dutch programming/production is invaluable to my teaching: I am often showing students De Appel, Marres, and the Jan van Eyck Academie websites as examples of cultural resources combined with innovative graphic design presentations. As a research-based artist, Dutch programming (Witte de With, Manifesta) is important to my own production.

1421: **Federico Campanale**, visual artist and teacher

1422: **Gert-Jan Prins**, sound artist, Amsterdam.

1423: **Jennifer Danos**, artist/teacher, Minneapolis, MN, US

1424: **Antoinette Nausikaa**, visual artist

1425: **Shelly Silver**, video artist / associate professor, Columbia University, USA

1426: **Marieke van Hal**, director Biennial Foundation

1427: **Aurélien Froment**, artist, France/Ireland

1428: **Andre Bastos**, neuroscience researcher, University of California

To me these would represent a step back in how the Netherlands supports art, and would lead to a poverty of creativity in culture in general. These experimental artists are some of the most creative people in society, they deserve more government support!

1429: **Laura Pardo**, visual artist

1430: **Esther Harris**, artist

1431: **Annick Mannaerts**, photographer

1432: **Ivo Bonacorsi**, artist and writer, Paris

1433: **Sherry Millner**, video maker and professor CUNY, Staten Island, NY

1434: **Ruggero Lala**, International Programme Officer, Felix meritis

1435: **Tania Bruguera**, artist

1436: **Gordon Bon**, BA fine art student, University of the West of England, Bristol, England

It takes a long time to build up a leading cultural and economic position which the Netherlands has achieved despite the size of its population and economy. It only takes neglect and complacency to lose it over a period of time (like the Republic of Venice) or to lose it quickly through capitulation whether to Napoleon or violent budget cuts. Be courageous and visionary by encouraging your excellence. Do not disproportionately diminish it. You'll never get it back.

1437: **R. Ladee**, psychiatrist

- 1438: **Vincent Gootzen**, visual artist
- 1439: **Baris Gursel**, compositing artist
- 1440: **Amy Todman**, PhD student
- 1441: **Nguyen Vu Thuc Linh**, student
- 1442: **Ouadda**, teacher in French primary school
- 1443: **Josef Dabernig**, artist
- 1444: **Jet van Oosten**, beeldend kunstenaar
- 1445: **Garret Miller**, visual artist, International Center of Photography, BARD MFA
- 1446: **Emma-Kate McDonald**, painter
- 1447: **Pauline Beaune**, assistant of Alberta Pane Gallery, Paris
- 1448: **Bonnie Rubenstein**, artistic director, **CONTACT Photography Festival**, Toronto, Canada
- 1449: **Ton Zwerver**, artist, Amsterdam, NL
- 1450: **Christine Conley**, independent curator and art historian, University of Ottawa

I am shocked and discouraged by this move to eliminate so much of the cultural vitality that continues to put Holland on the map as a major destination for art. We all understand that the present economic situation necessitates some reductions in funding, but this needs to be administered in ways that maintain the pulse of cultural innovation. I urge the Dutch government to reconsider a move that is effectively an amputation of creativity from its national scene.

- 1451: **Jean Bernard Koeman**, kunstliefhebber
- 1452: **Ton Gjeltema**, stedenbouwkundige
- 1453: **Willem Oorebeek**, visual artist, Brussel, B
- DE GROTE SPRONG V O O R W A A R D S, N E D E R L A N D TERUG IN ZEE !*
- 1454: **Christian Friedrich**, artist
- 1455: **Lianne Pronk**, art therapist, Ambiq, Hoogeveen
- 1456: **Anne Helen Mydland**, associate professor Ceramics, Bergen National Academy of the Arts, Bergen, NO
- 1457: **Astrid Korporaal**, MA student, Universiteit Leiden
- 1458: **Parker Davis**, artist, Wintergarten
- 1459: **Arianna Sangiovanni**, free-lance art curator, Andrea Ruggeri assistant professor UvA
- 1460: **Sara Meloni**, photography student
- 1461: **Marijn Nieuwenhuis**, PhD student, **University of Warwick**
- 1462: **Pier Vegner Tosta**, curator / art critic, Stashed Contemporary

1463: **Derek Brunen**, artist

1464: **Anna Okrasko**, artist

1465: **Maria Mitcheva**, student/graphic design, Gerrit Rietveld Academie

1466: **Caitlin Jones**, executive director, **Western Front Society, Vancouver**, BC Canada

The cuts to arts and culture funding in the Netherlands will be felt throughout the world. Organizations like NiMK, SKOR and the Rijksakademie (among others) consistently provide critical, relevant and forward thinking models for cultural production. They are essential training grounds, exhibition spaces and artistic environments for a global community.

1467: **Maia Daw**, artist / performer

1468: **Edwin Janssen**, artist and lecturer at **Duncan of Jordanstone College of Art and Design**, University of Dundee, Scotland

1469: **Eleni Koukou**, curator, National Theatre of Greece

1470: **Amittai Aviram**, Computer Science PhD Student, Yale University, US

1471: **Alexander Bornschein**, **Staatliche Kunstakademie Düsseldorf**, DE

1472: **A.Champa**, filmmaker

1473: **Liesbeth Doornbosch**, artist

1474: **Erik Smith**, artist

1475: **Deimion van der Sloot**, graphic designer

1476: **Virginie Rebetez**, photographer, Amsterdam, NL

1477: **Ellen Roos**, artist, de Ploegh, Soest, NL

1478: **Nuria Guell Serra**, artist

1479: **Karin Knott**, artist / designer, Berlin, DE

1480: **Francois Lancien Guilberteau**, De Ateliers, Amsterdam,

1481: **Judith Cahen**, art historian, Amsterdam

1482: **Anne Lise Stenseth**, visual artist, Norway

1483: **Geert Baas**, visual artist

1484: **John Nixon**, artist, Melbourne AUSTRALIA

1485: **Rita Banuelos**, artist/art educator

1486: **Maité Vissault**, curator and art historian

1487: **Herman van Bostelen**, graphic designer

1488: **Kim Kennedy Austin**, artist, Vancouver, Canada

1489: **Ed Carroll // Vita Geluniene**, independent programmers, Kaunas, Lithuania

1490: **Arnaud Lefebvre**, gallerist, **Galerie Arnaud Lefebvre**, Paris

- 1491: **Gino van Weenen**, kunsteducator
- 1492: **Margot Vanheusden**, Etablissement d'en face, Brussels, B
- 1493: **Jens Maier-Rothe**, independent curator, Berlin, Dld
- 1494: **Paige K. Johnston**, Joan Flasch Artists' Book Collection, USA
- 1495: **Andreas Jurado**, artist
- 1496: **Gaile Pranckunaite**, graphic design student, Gerrit Rietveld academy, Amsterdam, NL
- 1497: **Michael Alstad**, Year Zero One
- 1498: **Rachel Bacon**, visual artist, The Hague, Nederland
- 1499: **Katherina Olschbaur**, painter
- 1500: **Amelia Stein**, freelance writer
- 1501: **Githa Hermans** , 4de jaars student School of Arts Utrecht
- 1502: **Mathis Gasser**, student, Royal College of Art, London
- 1503: **Joao Evangelista**, choreography artist, Huis a/d Werf Theater / Expodium / Betawerk
- 1504: **François Lemieux**, executive director, WLTWSAETLV contemporary art, Montréal, Canada
- 1505: **Claudia Wittmann**, performance artist
- 1506: **Natasha Ginwala**, art writer and curator NL/IND
- 1507: **Jessica O'Farrell**, curator, London, UK
- 1508: **Ms. Brenda Cleniuk**, director, **Neutral Ground Contemporary Art Forum**, Regina, Saskatchewan, Canada

The market does not support in any way, the transmission of cultural values and history of a nation. These consumer values are what have caused us to be in this dreadful global crisis in the first place. Please, reconsider the arts as an alternative and option to the destructive forces.

- 1509: **Fanny Gonella**, curator, Bonner Kunstverein
- 1510: **Colin Bergh**, graphic designer
- 1511: **Enrique Jezik**, artist, Mexico City
- 1512: **Sacha van Tongeren**, Waag Society, Amsterdam, NL
- 1513: **Sheila Levrant de Bretteville**, public artist / professor, **Yale University School of Art**, USA
- 1514: **Deniz Unal**, student, Piet Zwart Institute, Rotterdam, NL
- 1515: **Toleen Touq**, curator / cultural producer, Amman, Jordan
- 1516: **Valérie Lamontagne**, artist/curator

- 1517: **Eveline Mooibroek**, painter
- 1518: **Shane McCann**, painter, Ireland
- 1519: **Nicholas Perrin**, Simon Fraser University / Lower Mainland Painting Co / VIVO Media Arts Centre, Vancouver, Canada
- 1520: **Eduardo Aguirre Rodriguez**
- 1521: **Birgit Keeven**, psychodiagnostisch werker
- 1522: **Iris Tenkink**, artist / art teacher / student MFA Art writing, **Goldsmith University**, London, UK

All cuts seemed to be made in the most progressive institutions. More than money is at stake here, what is at stake is forward thinking, free intellect, and a artistic/cultural climate. How are we to create a future?

- 1523: **Narayana Sewnandan**, photographie internationale de la mode
- 1524: **Evelijn Martinus**, art student, Rietveld Academy, Amsterdam
- 1525: **AXel Dibie**, galerie Crèvecoeur, Paris, director
- 1526: **Marie-Antoinette Chiarenza**, artist
- 1527: **Hans Hoekstra**, visual artist
- 1528: **Adriana Penido** artist
- 1529: **Daniela Arriado**, producer/curator, i/o/lab center for future arts, Norway
- 1530: **Margarida Mendes**, curator at The Barber Shop, Lisbon
- 1531: **Steven ten Thije**, curator, Van Abbemuseum, Eindhoven, NL
- 1532: **Katrin Korfmann**, visual artist / lecturer KABK, The Hague, NL
- 1533: **Azucena Vieites**, artist
- 1534: **Dina Danish**, artist
- 1535: **Lea Schleiffenbaum**, art historian
- 1536: **Ekaterina Shapiro-Obermair**, artist
- 1537: **Tomas Percival**, **Goldsmiths**, The University of London
- 1538: **Wonder Koch**, adjunct professor, Webster University
- 1539: **Steve Jarvis**, professor of Sculpture, Savannah College of Art and Design, Atlanta, USA
- 1540: **Monali Meher**, visual artist
- 1541: **Tatyana Bykova**, analyst, ING
- 1542: **Maria Lalou**, artist
- 1543: **Boba Mirjana Stojadinovic**, artist, **Association DEZ ORG**, **Belgrade**, Serbia
- 1544: **Roel Arkesteijn**, curator Museum Het Domein, Sittard

1545: **Nathalie Wuerth**, artist, **Konstfack, Stockholm**, Sweden

1546: **Catherine Hemelryk**, curator

A short-sighted action that ignores the wealth of value created by the arts, from the enriching experience of art for those otherwise not exposed to it, to artists being recognised as professional, and the positive economic impact through indirect spend generated through arts activity.

1547: **Derek B Scott**, professor of critical musicology, **University of Leeds**, Leeds

1548: **Dr. Barnaby Drabble**, curator - critic - academic, Zürich, SWI

1549: **Louis Henderson**, artist and PhD researcher, University of the Arts, London

1550: **Wilma Kun**, artist

1551: **Baris Gun Sahin**

1552: **Dennis McNulty**, artist

1553: **Leo Morrissey**, Winston Salem State University

1554: **Ayoung Kim**, artist, **Kunstlerhaus Bethanien, Berlin**, Germany

1555: **Madeleine Bernstorff**, filmcurator - currently guestprofessor at Berlin's University Der Kunste, Germany

1556: **Elizabeth Coleman-Link**, independent artist and curator, Frankfurt am Main

1557: **Runa Islam**, artist

1558: **Kristoffer Frick**, artist, de Ateliers

1559: **Dafne Boggeri**, artist

We need support to preserving the values of experimentation, risk, and vision.

1560: **Theodore Trottnner**, artist

1561: **Laura Wiedijk**, kunstenaar

1562: **Anna Wojtun**, art historian, UK / Poland

1563: **Carolyn Drake**, MFA in Curating, Goldsmiths, London, UK

1564: **Doran Schmaal**, student/interior architect

1565: **Jake Morton**, artist / professor arch & design, London, UK

Many Dutch institutions are internationally renowned in the field of the arts. It will be a sad day and a great loss to the prestige of the country to have this reputation dissolve overnight.

1566: **Esmé Valk**, beeldend kunstenaar

1567: **Elisa Daubner**

1568: **Peter Verhaar**, visual artist, Amsterdam

1569: **Tala Madani**, artist

- 1570: **Peter de Koning**, interior design
- 1571: **Jolien Harmsen**, historicus en auteur
- 1572: **Rita Meijer**, vertaler
- 1573: **Paulo Roberto Araujo Cordeiro**, **Universidade Federal de Minas Gerais**, Minas Gerais, Brazil
- 1574: **Maura Biava**, kunstenaar & docent aan de Koninklijke Akademie
- 1575: **Martine Neddham**, artist
- 1576: **Friso van Wijck**
- 1577: **Isabelle Jenniches**, artist
- 1578: **Jhafis Quintero Gonzalez**, cultural worker
- 1579: **José Curfs**, registrar exhibitions, Bonnefantenmuseum Maastricht
- 1580: **Thijme Breukers**, photographer
- 1581: **Naja Pedersen**, freelance art mediator
- 1582: **Fulco Ottervanger**, musician
- 1583: **Charif Benhelima**
- 1584: **Eva Prinz**
- 1585: **Alison Cornyn**, artist
- 1586: **Kate Woodcroft**, artist, Australia
- 1587: **Alan Fertil**, artist, Komplot, Brussels
- 1588: **Raimundas Malasauskas**, curator
- 1589: **Gerben Willers**, curator, Showroom MAMA
- 1590: **Ingrid Rusten**, actor, Norway
- Winston Churchill's answer when asked to cut arts funding for the war effort:
"...but what would we be fighting for?"*
- 1591: **Paula van den Bosch**, conservator, Bonnefantenmuseum
- 1592: **Aernoudt Jacobs**, artist
- 1593: **Femke de Bruijn**, cashier
- 1594: **Maartje Fliervoet**, beeldend kunstenaar
- 1595: **Anna Tummers**, curator of old masters, Frans Hals Museum, Haarlem, NL
- 1596: **Eric Schrijver**, artist / designer / teacher, Royal Academy of Art, The Hague, NL
- 1597: **Xena Faizoulova**, curator, artist, tutor /two academies/
- 1598: **Maciek Duchowski**, artist / assistant, Department of Painting at Academy of Fine Arts, Warsaw, Poland

1599: **Balint Havas**, visual artist, **Little Warsaw, Budapest, HU**

1600: **Jasmijn Visser**, visual artist

1601: **Mian Wessel**, Banner Repeater, UK

1602: **Violaine Delplanque**, pianist/teacher

1603: **Zwaan Kuiper**

1604: **Deniz Buga**, student, Rijksakademie, Amsterdam, NL

1605: **Anca Rujoiu**, curator

1606: **Gemma Tro Andreu**, artist / guest curator

1607: **Marianna Marchioro**, **Universita' IUAV di Venezia**

1608: **Clarinda Mac Low**, medical journalist, Culture Push Inc

The Netherlands have been a beacon of arts freedom and innovation. an example to every other nation of how a truly civilized culture treats arts and artists. Please re-consider the nature of these cuts--it will harm much more than artists from the Netherlands, it will set a dangerous precedent for the rest of the European Union.

1609: **Hazel Meyer**, artist, Canada

1610: **Jeannine Tang**, art historian, **Courtauld Institute of Art** and Bard College Center for Curatorial Studies, New York

1611: **Thyra Schmidt**, artist

1612: **Kay Jun**, design writer / lecturer

1613: **Joseph Breikers**, artist

1614: **Jennifer Tee**, kunstenaar

1615: **Margriet Kruyver**, kunsthistorica / docent, Gerrit Rietveld Academie, Amsterdam, NL

1616: **Kim Hiorthøy**, artist

1617: **Lara Morais**, artist / student, Dutch Art Institute, Enschede, NL

1618: **Steven Humblet**, art critic / researcher, Sint-Lukas, Brussels

1619: **Pilvi Takala**, artist

1620: **Jean Dubois**, postgraduate programs director, École des arts visuels et médiatiques, **Université du Québec**, Montréal

1621: **Maurice Bogaert**, visual artist / lecturer art history, Hogeschool voor de Kunsten, Amsterdam

1622: **Sean Dower**, Senior Lecturer in Fine Art, University of the Arts London and Brighton University

(...) The excellent cultural and ethical model of the Netherlands has long been the envy of the international community and builds on unique historical foundations. Without this culture, the international reputation of the Netherlands may become one based on the export of industrially farmed food products and right-wing scandal.

1623: **Maher Al Sabbagh**, documentary maker / cook, Rotterdam

1624: **Lisa Blas**, visual artist

1625: **Roos Borchers**, coordinator Kunsthuis SYB

1626: **Jeff Ramsey**, graphic designer, Kloopfer Ramsey

1627: **Cecily Brennan**, artist, Dublin, Ireland

1628: **Paula van Zijl**, bureau voor kunst en cultuurbegeleiding

1629: **Bruce Grenville**, senior curator, **Vancouver Art Gallery**, Vancouver, BC Canada

The Dutch governmental support of culture is a model for many other countries in the world. The intelligence and foresight that has produced this support is rare and should be valued by all Dutch people. I support your fight to maintain government funding for culture.

1630: **Vanessa Lamounier de Assis**, kunstenares

1631: **Danny van den Dungen**, graphic designer, Experimental Jetset, Amsterdam

1632: **Esther Kempf**, artist

1633: **Jane Fawcett**, student, Piet Zwart Institute, Rotterdam, NL

1634: **Julija Fomina**, curator, **Contemporary Art Centre**, Vilnius, Lithuania

1635: **Michael Schwab**, artist / researcher, **Royal College of Art**, London, UK

1636: **CTeisseire**, artist

1637: **Roosmarijn Rutgers**, psychologist praktijk De Groene Roos

1638: **Femke Stokkel**

1639: **Allison Kudla**, Artist

1640: **Tarek Naga / NCARB**, RIBA, SEA

1641: **Luc Delrue**, intendant, Museum M, Leuven, B

1642: **Hadas Itzkovitch**, performer / visual artist, Amsterdam, NL

1643: **Sander Cedee**, visual artist

1644: **Nathan Dilworth**, artist

1645: **Yota Ioannidou**, artist

1646: **Richard Siegal**, dancer and choreographer, The Bakery, Paris-Berlin

1647: **Min Song**, artist, University of Illinois, Chicago

1648: **Steven Humblet**, art critic/researcher/teacher photography, Sint-Lukas, Brussels

1649: **Justin Balmain**, artist

As an artist that lives far from your country (Australia), it is important to remember the trans-global magnetism cultural centers such as Europe have when considering long distance travel for cultural purposes. Biennales, Documenta in

Germany are examples of events that force the long journey to experience first hand import at work being made internationally. Witt de With, BAK are just two Institutions within your country that culturally make such trips special as they remain as a constant in the presentation and exhibiting of important contemporary art. The decision to cut funding will lesson the quality of work, and weaken current magnetism toward your country for foreign artists and art lovers.

1650: **Henrik Plenge Jakobsen**, artist, Professor at the **Academy of Fine Arts in Oslo**

1651: **Gwen Parry**, BAK basis voor actuele kunst, Utrecht

1652: **Jill Winder**, curator of publications, BAK, basis voor actuele kunst, Utrecht

1653: **Meta Chavannes**, schilderijenrestaurator

1654: **O.Smith**, actor

1655: **Bartholomew Ryan**, assistant curator, **Walker Art Center**, Minneapolis

1656: **Julie Troost**, performance artist, New York City, USA

The development of a nation's culture assures the continuation of new ideas and ways of seeing the world. It directly corresponds with the development of the mind. Perhaps you will not feel the repercussions immediately, but over time the effect on humanity can be tragic. I urge you to reconsider the importance and relevance or the arts on your nation.

1657: **Roos Theuws**, artist, teacher at the Gerrit Rietveld Academy, Amsterdam

1658: **Anna-Bella Papp**, artist

1659: **Manuela Lucia Tessi**, dancer, teacher, choreographer

1660: **Hadassah Emmerich**, visual artist

1661: **Elisabeth Klement**, graphic designer

1662: **Irene Möller**, freelance curator and author, Zurich

1663: **Steven Henry Madoff**, senior critic, Yale University School of Art, New York, USA

The shining beacon of cultural enlightenment that has been the hallmark of The Netherlands' government support for decades is an example for the world that must not be lost. The very notion of a representative government whose responsibility is the well-being of its national community and its cooperation with an international community must include cultural well-being. The Netherlands has been one of the most extraordinary places on earth for advanced education for artists, for example, and to stop this support, among other forms of cultural support, is a terrible loss. The creativity not only of Dutch citizens but also of artists from all over the world is at stake. While it is clear that economic discipline is crucial, some more moderate approach will benefit Dutch society and world society, not this radical surgery.

1664: **Yara Rood**, professional sailor

1665: **Margareta von Oswald**, sociology student, Berlin-Paris

1666: **Gache Franco**, galeria Caliban, San Juan, Puerto Rico

1667: **Kerstin Heyen**, visual artist

1668: **Tarja Szaraniec**, artist & organiser

1669: **Mr. Simon Maidment**, curator / artist / academic / director, University of Melbourne, Melbourne, Australia

The claims made that the Netherlands leads the world in artistic experimentation, research, and engagement with the broader implications of cultural practice in Europe and beyond is no exaggeration. The country's collective effort in this area is clearly one of the most outstanding contributions, and easily its most recognisable contemporary attribute, when seen from an international perspective.

1670: **Sudha Rajagopalan**, Utrecht University, Utrecht, NL

1671: **Eva den Heijer**, beeldend kunstenaar

1672: **Christopher Howard**, managing editor, College Art Association, Independent critic and curator, New York

I have visited the Netherlands several times in the past decade and always make sure to visit the smaller institutions, especially De Appel and Witte de With. I have also had great experiences meeting artists from around the world at the Rijksacademie Open Studios. It would be a shame for these institutions to suffer permanently because of a shortsighted vision of a handful of politicians. From the point of view of an American art professional, the Dutch model has been a shining example of successful government support for the arts and culture that my country will likely never match.

1673: **Toine Thys**, musician

1674: **Maja Bekan**, artist

1675: **Denise Bertschi**, student graphic design, ArtEZ, Arnhem

1676: **Mitchel Breed**, artist in residence at De Ateliers

1677: **Cathérine Hug**, Kunsthalle, Wien, AU

1678: **Tanja Deman**, visual artist

1679: **Katrin Mayer**, artist, Berlin

1680: **Caragh Thuring**, artist

The Ateliers has rare and unique approach to developing an artist and is extremely highly regarded as a result. It is essential that it remains able to do so.

1681: **Barbara Krulik**, Krulik cultural consulting services

1682: **Anne Farrell**, Vice President of Philanthropy, Voices for Children, San Diego

Please do not make the drastic cuts proposed to the Netherlands' cultural organizations. You have led the way in the world in terms of cultural support; please do not follow the very BAD example of the United States!

1683: **Claudia Claremi**, artist

1684: **Ms. Dara Birnbaum**, artist, The Studio of Dara Birnbaum, NYC

1685: **Marianne Vierö**, artist

1686: **Simen Godtfredsen**, student at Malmö art academy

1687: **Christina Li**, research and project management, FORMER WEST, BAK

1688: **Ksenia Fedorova**, curator, **National Center for Contemporary Arts, Ekaterinburg, Russia**

1689: **Ravit Bechor**, art director

1690: **Marcel van der Drift**, ontwerper / programmeur van o.a. AndereAchterhuizen.nl

1691: **Marc Oosting**

1692: **Maarten van Maanen**

1693: **Sylvain Breton**, artiste, Montréal, Québec, Canada

1694: **Jack Heard**, artist

1695: **Michalis Androutsopoulos**, musician, produced by M

1696: **Annette Kulenkampff**, publisher, Hatje Cantz Verlag

1697: **Rafal Hidalgo Mugica**, artist

1698: **Marlies van Hak**, project coordinator BAK, basis voor actuele kunst

1699: **Sefer Memisoglu**, artist

1700: **Edward Clydesdale Thomson**, artist, Rijksakademie voor beeldende kunsten

1701: **Diana Rotaru**, composer

1702: **Emelie Trossö**, live artist & public interactor

1703: **Matthew Lutz-Kinoy**, artist, Rijksakademie van beeldende kunsten, Amsterdam

1704: **Tammuz Binshtock**, artist

1705: **Stijn van Santen**, cameraman

1706: **Ulrike Kremeier (art historian, curator)**, director of centre d'art passerelle, Brest (france)

1707: **Martin Grossmann**, Professor & Curator, University of São Paulo

1708: **Richard Menken**, visual artist

1709: **Katrine Malinovsky**, visual artist

1710: **Lisa Gabrielle Mark**, editor, Los Angeles, US

1711: **Anne Mercedes**, sculptor, UK

1712: **Ryan Tebo**, filmmaker

1713: **Lennaart van Oldenborgh**, artist / art producer, London, UK

The NIMK fulfils a vital role in preserving an internationally important collection of electronic art, which is the only collection of its kind in the Netherlands, and one of only a few of those collections in the world. It cannot fulfil this role without some form of government support. Post-academic art residencies such as the Ateliers, Rijksakademie voor beeldende kunsten and the Jan van Eyck Academie, are the most important breeding ground for internationally recognised art in the Netherlands, not least because they facilitate close working relationships with the international artists, critics and curators these institutions attract. They are the

main reason Dutch visual arts have emerged from relative provincialism in the last 20 years. The connections of the Dutch visual arts with the international art world have an "uitstralings-effect" over the whole of the creative industries in the Netherlands, and so to undermine the health of major Dutch contemporary art institutions is short-sighted and will contribute to Dutch economic decline in the cultural field. Lennaart van Oldenborgh

1714: **Irene Pronk**, Ro Theater, Rotterdam

1715: **Alena Marchak**, gallery assistant

1716: **Petra Halkes**, independent curator and writer

1717: **Matts Leiderstam**, artist and professor at Malmö Art Academy

1718: **Alexander Gerner**, theatre director, philosopher

1719: **Matthieu Laurette**, artist, Paris, F

1720: **Grandjean**, director, Frankendael Foundation

1721: **Peter Baren**, performer

1722: **Victoria Malcolm**, visual artist

1723: **Kati Karki**, artist

1724: **Eric Giraudet de Boudemange**, artist

1725: **Raul J Mendez**, artist, Founding Member of The Society for the Preservation of Lost Things and Missing Time

1726: **Marien Schouten**, artist, tutor at the Ateliers, Board member EKWC

1727: **Iris Plaitakis**, artist

1728: **Langeslag**, L, fine art/projectmanager Union by Fiction

1729: **Louise Menzies**, artist / lecturer, University of Auckland, Aotearoa, New Zealand

1730: **Elissa Papendick**, art historian

1731: **Tracy Hanna**, visual artist, Dublin, Ireland

1732: **Hans Brinkman**, art dealer, Amsterdam

1733: **Clare Stephenson**, artist

1734: **Hercules Goulart Martins**, director, TeTo Projects Foundation

1735: **Janneke Raaphorst**, performance kunstenaar

1736: **Dr. Andrew Mount**, artist and educator

It will take at the minimum decades to rebuild the current reputation of the Netherlands if these cuts take effect, and the damage done to the external view of the country is intrinsic to the country's fortune. This is because the country is valued for -amongst other things- providing an example of the benefits of investing in it's people. The comparatively small amount of money the government saves through these austerity cuts in culture will provide only further reductions in GDP because culture is as we all know an engine for economic stimulus.

1737: **Pat Boas**, assistant professor, Department of Art at Portland State University, Portland, USA

The cutting-edge work we have come to expect from Dutch artists, institutions and publications are vital to global contemporary art discourse. Artists, educators and institutions in the US have been greatly enriched by their cultural contributions. It is shocking to hear of these proposed cuts.

1738: **Ted Stoffer**, choreographer/teacher/performer, Aphasia v.z.w

1739: **Daniel Barroca**, Visual Artist, Rijksakademie Resident

1740: **Victor Hermosillo**, product designer, VHER Product Design

1741: **Carlos Garaicoa**, visual artist and art advisor, Rijksakademie, Cuba-Madrid

1742: **Moritz Trzebitzky**, student, Staatliche Kunstakademie Düsseldorf, D

1743: **Krystel Marois**, photographer

1744: **Hilary Jeffery**, musician

1745: **Tobias Putrih**, artist

1746: **Maria Mur Dean**, director of consonni, Bilbao, Basque Country, Spain

1747: **Liesbeth Abbenes**, beeldend kunstenaar / fotografie, Scheltens&Abbenes

1748: **Mladen Bizumic**, artist, Academy of Fine Arts, Vienna

1749: **Jamie Kenyon**, programmer **Centre for Contemporary Arts, Glasgow**, Scotland

1750: **Elio de Miranda**, bowmaker

1751: **Kirsimaria E. Törönen-Ripatti**, visual artist

1752: **Oliver Tanner**, Goldsmiths University of London, London, UK

1753: **Jebah Baum**, Print Publisher

1754: **Marco Paulo Ribeiro Rolla**, artist

1755: **Prof. Daniel Weissberg**, composer, head of the Master of Arts in Contemporary Arts Practice, University of the Arts, Bern, Switzerland

1756: **Paolo W. Tamburella**, visual artist, Roma, I

1757: **Marisa Ravalli**, art curator / critic, Praha, CZ

1758: **Joelle Bacchaetta**, filmmaker

1759: **Helen Legg**, director, Spike Island, Bristol, UK

1760: **Stefan Nickum**, music writer / DJ

1761: **Aline Yntema**, curator Trailer

1762: **Lena Paschen**, art student, HKU (Utrecht) & Konstfack (Stockholm)

1763: **Sander Uitdehaag**, visual artist / writer

1764: **Alec Steadman**, curator

1765: **Jolie van Leeuwen**, studiomanager Marlene Dumas

1766: **Tamim Sabri**

1767: **Toine Horvers**, beeldend kunstenaar / curator Sub urban video lounge, Rotterdam, NL

1768: **Linus Elmes**, director, UKS

1769: **Doug Fishbone**, artist, London

1770: **Thomas Buxo**, graphic designer

1771: **Laurence Schmidlin**, art historian

1772: **Eugenio Paccelli da Silva Horta**, professor, Universidade Federal de Minas Gerais, Brazil

1773: **Angela Serino**, curator

1774: **Simon Wald-Lasowski**, photographer/art director

1775: **Keri Bronk**, Yale University

1776: **Lauren van Haaften-Schick**, independent curator and writer

1777: **Daniel Gies**, everyone dies films, Montreal, Canada

1778: **Mariana Suikkanen Gomes**, actor

1779: **Tyler Coburn**, artist

1780: **Eleni Kamma**, visual artist, Previous researcher at the Jan Van Eyck Academie

1781: **Jimini Hignett**, artist

1782: **Paul Doran**, veterinary student, Cambridge University, Cambridge, UK

The arts are a vital part of any society both socially and economically, whilst cuts are inevitable, I would imagine such drastic action may have very negative consequences for the Netherlands both culturally and economically in the long term.

1783: **Burkhard Meltzer**, freelance curator / art critic, Zurich, SWI

1784: **Amalia Pica**, artist, Amsterdam, NL

1785: **Pascal Feinte**, psychiastrist

1786: **Claire Rocha da Cruz**, Senior Marketing & Circulation Manager of Frieze

1787: **Jeroen Grosfeld**, director Breda's Museum, Breda

1788: **Jonathan Puckey**, graphic designer & teacher, Gerrit Rietveld Academy, Amsterdam, NL

1789: **Kamila Stehlikova**, student, Gerrit Rietveld Academie, Amsterdam

1790: **Emily Falvey**, independent art critic, Montréal, Québec, Canada

1791: **Anouk van Reijen**, grafisch ontwerper / student, Gerrit Rietveld Academie, Amsterdam

1792: **Nienke Vijlbrief**, curator/organiser, P/////AKT, Straat van Sculpturen/The Third Sculpture

1793: **Dave Hullfish Bailey**, artist / adjunct associate professor Fine Art Department, Art Center College of Design, Pasadena, USA, USA

1794: **Ian O'Gorman**, theatre maker, Graffiti Theatre Company.

1795: **Professor Mark Kramer**, Chair department of Internal Medicine, VU Medical Centre, Amsterdam, NL

1796: **Julia Negus**, producer, Theatre Absolute, Coventry, United Kingdom

By implementing these severe cuts you are denying your citizens access to cultural experiences that then inform and shape the very society you are elected to serve.

1797: **Paul Bonaventura**, senior research fellow in Fine Art Studies, University of Oxford, UK

1798: **Joke Post**, architect

1799: **Clemens Krümmel**, art critic / curator

1800: **Candice Hopkins**, curatorial resident, National Gallery of Canada

1801: **Titus van der Werf**, managing director, The Parker Company, Uerikon, Switzerland

1802: **Stefan Zeyen**, visual artist, Berlin

1803: **David Haines**, artist / academic, Sydney University, Sydney, AUS

1805: **Romina Bulacio Sak**, art management student

1806: **Marianne Brouwer**, independent curator and art critic

1807: **Sven Lütticken**, docent kunstgeschiedenis, Vrije Universiteit, Amsterdam

1808: **Julian McKinnon**, artist, Elam school of Fine Arts, Auckland, New Zealand

The Netherlands is an international beacon of artistic and cultural achievement, long may it remain so. Such drastic cuts to cultural funding would be harmful to Dutch arts and culture, and by extension to global arts and culture.

1809: **Linzi Lemmens**, graduate, AKI / ArteZ, Enschede, NL

1810: **Madelon van Schie**, art historian

1811: **Sharon Maidenberg**, executive director, Headlands Center for the Arts California, USA

1812: **Daniel de Carvalho Rodrigues**, student, UFMG - Brazil

1813: **Louis Freres**, musician

1814: **Alicia Chillida**, independent curator, Spain

1815: **Rozenblum**, art video producer / curator, Red Shoes

1816: **Franco Zapata**, Art student/ Gerrit Rietveld Academy

1817: **Audrey Ng**, artist/teacher, Gerrit Rietveld Academie, Amsterdam

1818: **Julio Reyes Montesinos**, graphic designer

1819: **Audrey Samson**, labmanager, Centrum voor Kunst en Cultuur, Zoetermeer, NL

The radical way in which these cuts are being implemented (at once rather than on stages) leaves no chance for the institutions to even attempt to adapt to the situation and will create a very high number of jobless people in the cultural sector, all at once.

1820: **Daniele Martini**, musician

1821: **Felicja Hartman**, teacher

1822: **Jessica Dill**, international student, Gerrit Rietveld Academie, Amsterdam

1823: **Alexandra Savtchenko-Belskaia**, Fine arts and design professional, The University of Auckland, New Zealand

1824: **Geneviève Chevalier**, independant curator and artist, **UQAM, Montreal**, Canada

1825: **Wendy Given**, visual artist

1826: **Morgan Craig**, artist and teacher, School District of Philadelphia, PA USA

1827: **Luigi Coppola**, artist, joint artistic director, **Evento Biennial, Bordeaux**, F

1828: **Megan Conery**, student

1829: **Michael Aberman**, graphic designer, Walker Art Center, Minneapolis, USA

1830: **Marc-Alexandre Dumoulin**, artist

1831: **Daniel Muzyczuk**, curator

1832: **Alex Clay**, grafisch ontwerper

1833: **Robbert Goyvaerts**, student, KASK (Royal Academy of Fine Arts, Ghent, Belgium)

1834: **Jolien Lorenz**, graphic designer

1835: **Jonas Piet**, designer

Cutting will turn out to be a big mistake - short term decisions with long term consequences.

1836: **Moissonnier Gaél**, web designer

1837: **Camilla Wills**, student, Piet Zwart Institute, Rotterdam

1838: **Anna Hillbom**, student, Gerrit Rietveld Academy, Amsterdam

1839: **Capucine Perrot**, assistant curator, **Tate Modern**, London

1840: **Marwa Arsanios**, artist

1841: **Sébastien Pluot**, art historian / curator

1842: **Allard van Hoorn**, artist

1843: **Julie Doucet**. **illustrator**, comic author

1844: **Kristiina Koskentola**, visual artist

- 1845: **Sabien Westerman**, cook, Rijksakademie van beeldende kunsten, Amsterdam, NL
- 1846: **Marleen Atay**, artist
- 1847: **Jeroen Barendse**, designer
- 1848: **Maxine Kopsa**, Metropolis M, Amsterdam
- 1849: **Yan Zhang**, master student, Piet Zwart Institute, Rotterdam, NL
- 1850: **Sharmila Samant**, Bombay, India
- 1851: **German Popov**, musician
- 1852: **Vlatka Horvat**, artist, London and New York
- 1853: **Sofia Montenegro**, student, Hogeschool voor de Kunsten, Utrecht
- 1854: **Skafta Aymo-Boot**, architect
- 1855: **Amy Wu**, student, Piet Zwart Institute
- 1856: **Timmy van Zoelen**, artist
- 1857: **Hannah Valentine**, student, Elam School of Fine Arts, **Auckland University**, New Zealand
- 1858: **Elena Sorokina**, curator, Brussel
- 1859: **Kevin Whitehead**, music journalist/historian
- 1860: **Yedo Gibson**, musician, Royal Improvisers Orchestra
- 1861: **Aymeric Mansoux**, artist / co-supervisor Master Media Design and Communication, Piet Zwart Institute, Rotterdam, NL
- 1862: **Dean Daderko**, curator **Contemporary Arts Museum Houston**
- 1863: **Britt Wray**, OCAD University, researcher, Toronto, Canada
- 1864: **Marian Vlasman**, TV producent
- 1865: **Grant Willing**, artist
- 1867: **Ozge Gunes**, student
- 1868: **Sandra Dyck**, curator, Carleton University Art Gallery, Ottawa, Ontario, Canada
- 1869: **Ruth Buchanan**, artist
- 1870: **Cristina Nocerino**, gallerist Brooklyn, New York

Please do your best to structure planning in accordance with support for new art and emerging artists. It is not enough to leave this up to the 'market' to decide for, because the market - including the 'top' institutions and museums - makes choices with their own financial gain as a priority, rather than in support of culture, common good, or art that speaks to our present times. Do not allow what is happening in my country with the banks to happen there with the arts - we need to create systems to support creative upstarts, as these will become our true future!

- 1871: **Francesca Zappia**, independent art critic and curator

1872: **Ana Barajas**, director, YYZ Artists' Outlet, Toronto, Canada

1873: **Adelaide Bentzon**, choreographer, director, Copenhagen

1874: **Frode Markhus**, student at Piet Zwart Institute, Rotterdam

1875: **Anne Mosseri-Marlio**, owner and director of Anne Mosseri-Marlio Galerie

I understand that in financially difficult times measures must be taken to get budgets and expenses under control but the above quoted cultural budget cuts will have long lasting negative influence on the Dutch economy and reputation. You have great academies, a long history of world acclaimed artists for the current and past centuries, museums and curators. All are ambassadors of The Netherlands and contribute to your society financially, culturally and spiritually. They need your long-lasting financial and moral support to continue the mandate of sharing cultural treasures and fostering new ones. Once these are destroyed, they will take decades to rebuild, and only once you have spent a great deal of time and money to market your policy change and try to regain what you destroyed. (...)

1876: **Kathrin Wolkowicz**, Netherlands based artist and co-curator of Sils Projects, Rotterdam

1877: **Elly Reurslag**, De Ateliers, Amsterdam

1878: **Humberto Figueroa**, director, Museo de Arte, **Universidad de Puerto Rico** en Cayey

1879: **Sascha Pohle/visual artist**

1880: **George Korsmit**, visual artist, lecturer Fine Arts BA & MA AKV St.Joost, 's-Hertogenbosch, NL

1881: **Ruben Kragt**, painter

1882: **Nina Folkersma**, curator and art critic, Amsterdam

1883: **Stephanie Seidel**, curator, Neuer Aachener Kunstverein, Aachen, Germany

1884: **Manon de Boer**, artist

1885: **Sam Cucher**, artist, New York

1886: **Jean Penders**, photographer, film maker, art director

Whilst determining the price of everything It seems most contemptuous when the value of anything gets ignored in the process.

1887: **B Hennequin**, graphic designer

1888: **Sandra Krizic Roban**, senior research associate / editor-in-chief, Zivot umjetnosti art magazine / **Institute for Art History, Zagreb**, Croatia

1889: **Massimiliano Di Liberto**, director in charge of art and events. SOLARES Fondazione Culturale, Parma, Italy

1890: **Karin Lavèr**, student

1891: **Deniz Erbas**, free-lance curator based in Istanbul and Paris

1892: **Maureen Mooren**, grafisch ontwerper, Amsterdam, NL

1893: **Nathalie Zonnenberg**, art historian and curator, Amsterdam

1894: **Ruth Meyer**, choreographer/filmmaker

1895: **Y. van Zuidam**, studente Fine Art aan de HKU

1896: **Paloma Polo**, visual artist

1897: **Celia Geraedts**, graphic designer, studied at Hogeschool voor Kunsten Arnhem

1898: **Nora Dohrmann**, graphic designer, Alumni Rietveld Academie

1899: **Tati Freeke-Suwarganda**, business director SKOR / Foundation for Art and Public Domain

1900: **R de Vlaam**, photographer

Removing the foundation of any structure will in the end lead in the total collapse of that structure and that is exactly what is happening now in the art

1901: **Luc Chouteau**, executive manager

1902: **H.A. Treffers**, artist

1903: **Juan Felipe Waller**, composer

1904: **Tore Wallert**

1905: **Victoria Horowitz**, visual artist

1906: **Emily Bates**, artist, Canada

1907: **Erdem Tasdelen**, artist

1908: **Verena Hollank**, art historian and MA. in Arts and Mediamanagement, Institut für Kultur- und Medienmanagement, Berlin

1909: **Noor Huitema**, strategy consultant on innovation

1910: **Lyn Kienholz**, president, California/International Arts Foundation

1911: **Kel O'Neill**, director of the "Empire" project, filmmaker USA

1912: **Eric Antonis**, former vice mair for culture in Antwerp

1913: **Petar Doundakov**, composer

1914: **Adrian Silvestri**, grafisch ontwerp, gebr. Silvestri, Amsterdam, NL

1915: **Carlijn Evers**, student interior architect, Piet Zwart Institute, Rotterdam, NL

1916: **Sjoerd van Oevelen**, beeldend kunstenaar

1917: **David Stein**, artist, U.S

1918: **Guillaume Bijl**, visual artist

1919: **Christine van den Bergh**, artistic director, outLINE foundation, Amsterdam, NL

1920: **Mark Boulos**, artist

1921: **Joshua Cleminson**, artist / art installer

This is an egregious mismanagement of government funds. To strip such an epicenter of the arts of 200 million euros is essentially cultural suicide. Yes, large public galleries need funding to support large shows, but what is going to happen to your next generation of artists? how will they survive with such a lack of support? what will they read and how will they stay up to date with no magazines? Post-academic artists are the ones in most need of support as they develop new ideas. This act, in fear, will stagnate the art community down to a few artists deemed 'safe' to show, and will effectively destroy the next generation of art.

1922: **Jacquelynn Baas**, Emeritus Director, **University of California Berkeley Art Museum**, Berkeley, USA

1923: **Dan Walwin**, artist

1924: **Markus Richter**, curator, European Art Projects, Oslo/Berlin

1925: **Theodoor van Boven** - entrepreneur in Amsterdam, The Netherlands

1926: **Jacob Korczynski**, independent curator

The cuts proposed to culture are nothing less than a step to end an international dialogue which The Netherlands has contributed to for the last half a century. International dialogue and understanding can never afford to be curtailed. It can never afford to be terminated.

1927: **Renata Lucas**

1928: **Camila Sposati**, visual artist

1929: **Tomas Miguens**

1930: **Gerbrand van Nijendaal**

1931: **Marit Kristine Flutter**, writer, editor and critic for www.trondheimkunsthall.com, Norway

1932: **Rosina Gomez-Baeza Tinturé**, director, **LABoral Centro de Arte y Creación Industrial**

1933: **Lena Davidovich**, Artist

1934: **Alan Abel**, lecturer, publicist, musician, writer

1935: **Jacqueline Forzelius**, artist

1936: **Mai van Oers**, beeldend kunstenaar

1937: **Elizabeth Sampson**, writer & artist

1938: **Eric C. H. de Bruyn**, asst. prof. Art History and Media Theory, University of Leiden, NL

1939: **Goda Budvytyte**, graphic design, Werkplaats Typografie, Arnhem, NL

1940: **Andreas Wolf**, artist, artist-group member, Frankfurt am Main, Germany

1941: **Alessandro Sau**, visual artist

1942: **Tanja Widmann**, artist, author, **Academy of applied Arts, Vienna**

1943: **Gunes Forta**, student

- 1944: **Jessika Niebling**, artist and lecturer
- 1945: **Heidi Schaefer**, artist
- 1946: **Jua Linares Vidal**, artist
- 1947: **Lee Welch**, artist
- 1948: **Charlotte Rooijackers**, artist / student, Dutch Art Institute, Enschede, NL
- 1949: **Samantha Bohatsch**, artist
- 1950: **Karin Peulen**, artist
- 1951: **Dr. Eva Meyer-Hermann**, independent exhibitions maker, Berlin, DE
- 1952: **Peter Briggs**, sculptor and teacher at the ESBAT Tours, France
- 1953: **Siri Driessen**, art/research, University of Amsterdam
- 1954: **Miriam van Wezel**, artist/lecturer Unitec School of Architecture, Auckland, NZ

The Netherlands have a great international reputation and pulling power in the field of Art and especially leading the field in exploring new ground which needs courage and long term vision and a belief and trust in the generation of young and upcoming generation. Public support is essential because to yield the crop you have to sow the seeds first. These new cuts seem to indicate a return to an era reflecting a lack of trust and a belief that money or the lack of it is the main cause of the problem. This seems shortsighted and showing a lack of belief in the strength the Arts community ,as a whole, has taken many many years to achieve.

- 1955: **Louisa Avgita**, art historian / theoretician
- 1956: **Valeska Buehrer**, doctoral candidate, **Kunsthochschule für Medien Köln**
- 1957: **Alex Morrison**, artist, Vancouver, Canada
- 1958: **Roberto Comini**, editor e-review "Dialectique" CO.AR.CO
- 1959: **Josje Pollmann**, graphic designer
- 1960: **Johan Martin Christiansen**, BFA2 student at **Malmo Art Academy**, Sweden
- 1961: **Lars Hendrikman**, curator of old masters, Bonnefantenmuseum, Maastricht
- 1962: **Alessandra Sandrolini**, curator
- 1963: **Tudor Bratu**, teacher, residency coordinator **AIR Bucharest**

(...) My plea to you is not to destroy without thinking through the consequences of your actions today and not to mistake the easiness of destruction with validity for destruction. Intellect, culture, art and education take years to develop, but they can be indeed destroyed in seconds of neglect.

- 1964: **Christina Calbari**, visual artist
- 1965: **Ethan Swan**, education associate, **New Museum, New York**
- 1966: **Marc James Lüger**, artist, art historian, art critic
- 1967: **Berta Sichel**, curator of Contemporary Art, lecturer, writer

In the past I worked with several Dutch artists and institutions and the situation-- which I have know through friends- is unacceptable. Holland was the center of Avant-Garde not so many decades ago and many of the artists that are today at the center of the artworld started their careers in Holland.

1968: **Judi Werthein**, artist

1969: **Gieneke Pieterse**, architect

1970: **Viktorija Siaulyte**, curator

1971: **Benjamin**, artist / writer, **University of New South Wales** College of Fine Arts, Sydney, Australia

(...) Punish the Board Room, not the bystanders.

1972: **Hillary Blake Firesone**, choreographer

1973: **Justin Gosker**, artist

1974: **Isabel Schmiga**

1975: **Roy Meuwissen**, professional visual artist

1976: **Lauwaert Swaane**, entrepreneur

1977: **Guus van Engelshoven**, redacteur Marres, Centre for Contemporary Culture / Studio Guste

1978: **Tricky Walsh**, artist

1979: **Roland Schimmel**, artist / teacher, Academie Minerva, Groningen, NL

1980: **Ame Henderson**, artistic director / choreographer, Public Recordings Performance Projects, Toronto, Canada

1981: **John Reeve**, university teacher, museologist and museum educator, Chair GEM group for education in museums UK, lecturer institute of education london university

1982: **Nina Morgenstern**, artist, Goldsmiths College, London

1983: **Inga Zimprich**, artist

1984: **Hanneke Breuker**, artist, THRIFT Foundation

1985: **Héctor Eguia del Rio**, performance artist

1986: **Bart Manders**, graphic designer

1987: **Robbert van der Vygh**, visual artist / lecturer, Gerrit Rietveld Academy, Amsterdam

1988: **Yasser Balleman**, Boijmans Bezet

1989: **Felix Kumpfe**, graphic designer

1990: **Octavio Zaya**, curator / editor, MUSAC, Leon, ES

1991: **Gregory Williams**, Assistant Professor, History of Art and Architecture, **Boston University**, Boston, MA

The Dutch system of cultural sponsorship has always been a model for those of us in the United States who advocate for more governmental support of the arts. In addition to the severe losses the proposed cuts would entail in the Netherlands, the decrease in funding would have a major impact on art exhibitions and cultural exchanges around the world.

1992: **Kerstin Winking**, SMBA, Amsterdam

1993: **Sara Giannini**, researcher for "Global Art and the Museum", **ZKM - Center for Arts and Media**, Karlsruhe

1994: **Stefano W. Pasquini**, artist, Zola Predosa, Italy

1995: **Assunta Ruocco**, London, UK

1996: **Jillian Conrad**, artist

1997: **Marina Vishmidt**, writer, Queen Mary, **University of London**, UK

1998: **Thomas Caron**, curator at S.M.A.K., Ghent

1999: **Marion von Tilzer**, musician / composer / musiceducator

2000: **Jareh Das**, cultural producer and curating MA Student

2001: **Ana-Maria Raus**, research student, Maastricht University, Maastricht, NL

2002: **Rene Price**, Canadian artist/designer

2003: **Rezi van Lankveld**

2004: **Judith van der Heijden**

2005: **David M.C. Miller**, artist, Faculty of Fine Arts, **University of Lethbridge**, CAN

2006: **Maria-Kristiina Soomre**, curator, **Art Museum of Estonia**, Kumu Art Museum

2007: **George Vermij**, art historian and journalist, The Hague

2008: **Dr. Frieder Schnock**, artist & art historian, bbk Bildungswerk, Duistland

2009: **Lidwien van de Ven**, artist

2010: **Van Lancker L.**, filmmaker, SIC

2011: **Cynthia Minet**, artist

2012: **Emine Gündüz**, beeldend kunstenaar

2013: **Majella van der Werf**, social documentary photographer, El Salvador

2014: **Anthea Parsons**, ANU Canberra, Australia

2015: **Elisa Tosoni**, independent curator, Stockholm / Milan

2016: **Millie Dickins**, elementary visual arts instructor

2017: **Johan Lundh**, curator and writer

2018: **Erica van Loon**, visual artist

2019: **Dragana Zarevska**, visual artist/performer/cultural worker, Macedonia

- 2020: **Kelley Walker**, artist
- 2021: **Magnus Monfeldt**, beeldend kunstenaar, Amsterdam
- 2022: **Ties Ten Bosch**, visual artist and interventionist
- 2023: **Jonathan Mosley**, artist, architect and senior lecturer, University of the West of England
- 2024: **Maarten Dings**, bartender
- 2025: **Rohan Graeffly**, artist
- 2026: **Jonathan Sachse Mikkelsen**, student, Gerrit Rietveld Academie, Amsterdam
- 2027: **Tina Rahimy**, Ph.D. candidate, Erasmus University Rotterdam
- 2028: **Rob de Oude**, Gallery Director, Camel Art Space, Brooklyn, New York
- 2029: **Josephine Martin**, visual arts project manager, Art on the Underground, UK
- 2030: **John Massey**, artist/professor, University of Toronto, Canada
- 2031: **Jeanine Hofland**, Jeanine Hofland Contemporary Art
- 2032: **Milena Bonilla**, Artist, former resident Rijksakademie
- 2033: **Celia Owens**, artist and art educator

For my entire adult life, as an American, I have admired the obvious respect for the arts which has been demonstrated in the Netherlands, which has enlarged and represented the profile of the nation and made it a model for other regions. I would imagine these cuts, if they hold, will reduce revenues from tourism in the country. If that loss (which can probably be calculated as an estimate) is returned to the arts communities, it will probably increase their assets above what they were before.

- 2034: **Kathrin Jentjens**, director, **Kölnischer Kunstverein**
- 2035: **Karl Larsson**, artist
- 2036: **Robin Simpson**, art historian
- 2037: **David Bennewith**, graphic designer, Jan van Eyck Academie
- 2038: **Jonathan C. Ross**, software engineer
- 2039: **Catalina Iorga**, research master student, Media Studies '11, Universiteit van Amsterdam
- 2040: **Diana Blok**, fine art photographer and educator
- 2041: **Danial Nord**, artist
- 2042: **Mark Overboom**, lecturer, Tilburg University
- 2043: **Miranda Pope**, independent curator and researcher, Goldsmiths
- 2044: **Anna van Leeuwen**, copy editor / web editor art magazine Kunstbeeld
- 2045: **Fedora Romita**, artist

2046: **Pieter Vermeulen**, guest professor in philosophy, **University College Ghent** - Faculty of Fine Arts

2047: **Cam Matamoros**, artist

2048: **Ariadne Urlus**, Showroom MAMA, Rotterdam

2049: **Laura Luise Schultz**, assistant professor, Dept. of Arts and Cultural Studies, University of Copenhagen, DK

2050: **Leva Miseviciute**, independent curator

2051: **Sipke Huismans**, visual artist, former director of AKI, academy for fine art and design, former dean of the faculty of graphic arts of the Rijksakademie voor Beeldende Kunsten

2052: **Rick Vroon**, chairman Stichting Sub

2053: **John Monteith**, artist

2054: **Heather Svoboda**, graphic designer

2055: **Noa Giniger**, artist

2056: **Giles Bailey**, student

2057: **Brieke Drost**, artist

2058: **Julie Forester**, artist

2059: **Karen Michelsen Castalin**, visual artist

2060: **Pedram Dibazar**, phd candidate in ASCA, UvA, Amsterdam, NL

2061: **Peggy Franck**, visual artist

2062: **Lilian Cooper**, artist

2063: **Pavitra Wickramasinghe**, artist

2064: **Niels Bjerg**, composer and guitarist WE GO

2065: **Aglaia Konrad**, artist, Brussels

2066: **Georgia KOKOT**, artist

2067: **Ruth Barry**, manager, **Counter Editions**, London, UK

2068: **Helen Sloan**, director, SCAN, Media Arts Agency, UK

2069: **Annabel Howland**, artist, former Jan Van Eyck Academie participant, Amsterdam

2070: **Vinca Kruk**, designer, Metahaven, Amsterdam, NL

2071: **Sara Wookey**, choreographer

2072: **Justin Buckley**, graphic designer, stadtgarten.org

2073: **Anke Huyben**, student

2074: **Lee Elizabeth Douglas**, anthropologist & photographer, **New York University**, New York

2075: **Dr Kirsty Stansfield**, artist

2076: **Philippe Severyns**, artist

"Dutch professionals in the field of art and culture are aware of the fact that some cuts in funding are necessary given today's economic situation..." : the "crisis" we live is a recurring phenomenon inherent to the unchallenged profit-oriented capitalist system.

2077: **Krist Gruijthuijsen**, Kunstverein

2078: **Jesper de Neergaard**, stage director, artistic director, **Entré Scenen, Aarhus**, Denmark

2079: **Arjan Benning**, photographer and teacher photography at ARTEZ

2080: **Molly Kleiman**, editor

2081: **Antoine Renard**, artist

2082: **Juliana Pivato**, artist, Toronto, Canada

2083: **Alexandre Viault**, graphic designer

2084: **Can Altay**, artist

2085: **Agne Bagdziunaite**, artist, non-formal institution ZemAt (College of Aesthetic Thought and Anonymity in Zeimiai, Lithuania)

2086: **Ellen Roed**, artist. **Bergen National Academy of the Arts**

2087: **Ivan Candido**, gestor cultural / publicitario / designer / diretor, Instituto du Bem Comunicacao e Cultura

2088: **Rachel Gugelberger**, Independent curator, New York

2089: **Damien Airault**, curator, Le Commissariat, Paris

2090: **David Elshout**, beeldend kunstenaar

2091: **Zeger Reyers**, artist

2092: **A.L. Steiner**, visual artist and instructor, visiting faculty 2011 at University of California/Los Angeles and University of Southern California

2093: **Eileen Maxson**, artist

2094: **Gabrielle Villasenor**, Graduate of Pacific Northwest College Of Art

2095: **Edith Doove**, free-lance curator, B

Infinitely sad

2096: **Peter Janesch**, architect

2097: **Octavian Esanu**, freelance art writer

2098: **Roberto Gigliotti**, Free University of Bozen Bolzano, Italy

2099: **Albert Vandebroeck**, media artist and core-member of OKNO vzw, Belgium

The indiscriminate culling of the renowned Dutch cultural sector and the reasons for it remain a mystery. Surely Dutch finances aren't so bad that the cultural fields where they have some of the best institutions in the world should be put out with the trash. It takes many years to build expertise and reputation like this, only a single parliament vote to have it destroyed. Economically this doesn't make sense, especially since the Dutch institutions are already more branched into the private and scientific sectors than any other in Europe. The worst part of this policy seems that all the fallback support is getting cut too, effectively destroying any efforts by the more robust initiatives to stay afloat. The idea of "top teams" is ridiculous if you cut the very fuel that is to create these "top individuals". We sometimes accuse the Dutch of having bad taste, never of squandering public money. It is always strange to see right wing governments that want to protect "their cultural identity" cutting culture funding.

2100: **Henk Wijnen**, visual artist

2101: **Pablo Lafuente**, editor, Afterall, London; and Associate Curator, **Office for Contemporary Art Norway**, Oslo

2102: **Chris Evans**, artist

2103: **Laura Elkins**, artist

2104: **Tatiana Mellema**, independent curator and writer

2105: **Barbara Held**, musician

2106: **Ivet Reyes Maturano**, anthropologist, McGill University

2107: **Josefin Rasmuson**, beeldend kunstenaar

2108: **Maria Taniguchi**

2109: **Maaïke Post en Arjen Mulder**, translators

2110: **Renee Freriks**, education curator, Witte de With, Center for Contemporary Art

2111: **Fernando Sanchez Castillo**, artist, Spain

2112: **Vasco Barata**, artist, Portugal

2113: **Petra Vackova**, student, artist, researcher, the Dutch Art Institute

2114: **Pieter de Kok**, artist

2115: **Paul Landon**, artist / professor, École des Arts visuels et médiatiques, UQAM, Montréal

I completed my training as a visual artist at the Jan van Eyck Academie. That experience lead directly to my contribution and to the contribution of my many students to the cultural wealth of international art creation

2116: **Harel-Vivier Mathieu**, artiste et enseignant, **Université Rennes**, F

2117: **Tamar de Kemp**, fotograaf, Rotterdam

2118: **Megan Gray**, university of creative arts

2119: **Benjamin Ruswick**, architect

2120: **Paco Barragan**, associate editor **ARTPULSE** (USA), independent curator, Madrid, Spain

2121: **Math Bass**, artist

2122: **Christel Vesters**, independent curator and art critic, Amsterdam

2123: **Feiko Beckers**, artist

2124: **Rosemary Heather**, arts writer, Canada

2125: **Maja Wisniewska**, filmmaker, illustrator, projectbegeleider

2126: **Sam Keogh**, visual artist, Kerlin Gallery

2127: **Mariana Cnepa Luna**, independent curator, **Latitudes, Barcelona, Spain**

2128: **Karin Kihlberg**, Artist, previous Jan van Eyck researcher

2129: **Verhagen Erik**, art critic /historian, Paris, F

2130: **Steffi Hensel**, writer and theatre maker

2131: **Chris Lloyd**, artist, art technician, curator, writer and founding member and former artistic director of Third **Space Gallery, Saint John, NB**

Often, those of us in former colonialist outposts look to Europe and specifically the Netherlands when bemoaning the sad state of the politicians who underfund arts and culture. It is a shame that such a shining beacon of decency and support for the highest aims of human society should suffer the same fate. We must speak loudly, clearly and unabashedly that art and culture are not luxuries to be cut in the face of uncertain economic times; they are the lifeblood that express our shared humanity, and are vital to our very survival.

2132: **Johan De Decker**, analyst-programmer, B

2133: **Boyer Charles-Arthur**, art critic

2134: **Jon Brunberg**, artist, self-employed

2135: **Ursula Jakob**, visual artist

2136: **Koen Doodeman**, visual artist

2137: **Mona Vatamanu**, artist

2138: **Hong-An Truong**, Assistant Professor, University of North Carolina, Chapel Hill, U.S.A

2139: **Bommsoon Lee**, artist

2140: **Johanna Rainer**, artistic assistant, Steirischer Herbst

2141: **Matthew Welch**, artist, London, UK

2142: **Donnadiu Marc**, curator for contemporary art, LaM **Lille Métropole Musée d'art moderne**, d'art contemporain et d'art brut, Villeneuve d'Ascq

2143: **Juan-Sebastian Ramirez**, independent curator

2144: **Madeleine Bernardin Sabri**, artist

2145: **A.J.A. de Craen**

2146: **Jana v. M.**, painter

2147: **Sander Tiedema**, photographer

2148: **Joris Kritis**, graphic designer

2149: **Max Delany**, director, Monash University Museum of Art, Melbourne, AUS

2150: **Aixa Takkal**, PHD student Universidad Politecnica de Valencia

2151: **Tony Langham & Plym Peters**, translator

2152: **Guersoy Dogtas**, artist, Matt Magazine / Kunstraum, München, DE

2153: **Rogier Delfos**, graphic designer

2154: **Adelijn van Huis**, artist/ art facilitator at several museums

2155: **Karin Campbell**, independent curator

2156: **Martijn Konings**, illustrator

2157: **Carlos Leon-Xjimenez**, artist / independent curator, Berlin, DE

2158: **Daiva Tubutyte**, graphic design student, Gerrit Rietveld Academie, Amsterdam, NL

2159: **Jasper Niens**, beeldend kunstenaar

2160: **Alexandros Georgiou**, artist

2161: **M Nestora**, choreographer, YELP

2162: **Fernando Ancil**, artist

2163: **Kim David Bots**, illustrator / artist, Hogeschool voor de Kunsten, Utrecht, NL

2164: **Aline Keller**, independent fine art professional, Rotterdam, NL

2165: **Moniek Oerbekke**, grafisch ontwerper AMP. Graphic Design

2166: **Radha Hillarp Katz**, Röda Sten konsthall

2167: **Marie Reinert**, artist, F / DE

2168: **David Hirschi**, visual artist

2169: **Jennifer Wilson**, fine arts student / restaurant manager, School of Art, Vancouver, CAN

2170: **Cecilia Paulussen**, bestuur, Stichting Thami MnyeLe Amsterdam

2171: **Charlotte van Lingen**, curator Kunsthal, Rotterdam

2172: **David Jablonowski**, artist

2173: **Anna Schöning**, student (Deutsches Literaturinstitut Leipzig)

2174: **Kate van Wezel**, biology student, Utrecht University, Utrecht, NL

2175: **Dina Roussou**, art student, Dogtime of Gerrit Rietveld Academie, NL

- 2176: **Antoine Marchand**, exhibition organizer, **FRAC Champagne-Ardenne**, F
- 2177: **Merel Cladder**, writer
- 2178: **Arthur Menezes Brum**, artist
- 2179: **May Heek**, photographer
- 2180: **Megan Nesbit**, grants associate
- 2181: **Jola Bielaska**, curator, Poland
- 2182: **Krystin de Wilde**, student Arts and culture, Maastricht University
- 2183: **Constant (association for art and media)**, Nicolas Malevé, An Mertens, Femke Snelting, Peter Westenberg, Wendy Van Wynsberghe, Brussels, B
- 2184: **Dana Marshall**, fine Art photographer
- 2185: **Gerbrand Burger**, artist
- 2186: **Sandra Meritxell Pujols Spangenberg**, composer, Royal Conservatorium van Den Haag
- 2187: **Patricia Pulles**, curator
- 2188: **Sofia von Bustorff**, V2_
- 2189: **Greg Bowman**, president Offline
- 2190: **Tobi Maier**
- 2191: **Alexandra Stock**, Townhouse Gallery, Cairo
- 2192: **Manuel Segade**, independent curator, **ARCOMadrid** Art Fair
- 2193: **Evan R. Firestone**, Emeritus Professor of Art History, **University of Georgia**, Athens, Georgia, U.S.A
- 2194: **Russell Joyce**, art director, Unfold Amsterdam
- Centuries of excellence (and employment) in the Netherlands in the field of the visual arts wiped out so quickly. This is your heritage. This artistic vein runs deep through your country.*
- 2195: **Hyunjin Shin**, curator / critic / doc candidate, **Hongik Univ. Dept of Art Criticism**, China
- 2196: **Agatha Wara**, curator, Miami / New York
- 2197: **Hilde Teuchies**, general manager, CREW_eric joris / Belgium
- 2198: **Teisseire**, director of the art space "La Station" in Nizza
- 2199: **Janet Cardiff**, MFA, PHD artist
- These budget cuts are very short sighted. Monies that go to artists don't go to luxuries. Money is spent mostly on supplies, hiring manufacturers, and basically adding to the economy of the country. The artistic products bring huge amounts of money into the country through art tourism. Or hasn't the Dutch government noticed how many tourist come to see art in the Netherlands??*
- 2200: **Geirthrudur Finnbogadottir Hjorvar**, artist

- 2201: **Zoe Valerie**, dancer
- 2202: **Orit Gat**, independent writer/editor, New York
- 2203: **Maria Jeglinska**, designer
- 2204: **Frans Oomen**, founder mo-artgallery, Amsterdam
- 2205: **Antoine Bertaudière**, graphic designer
- 2206: **Ding Emilie**, artist
- 2207: **Margot Edström**, junior lecturer, Artacademy in Malmö
- 2208: **Karin ter Waarbeek**, visual artist, Art Liberté
- 2209: **Anna Bolten**, artist
- 2210: **Lucia Sanroman**, independent curator
- 2211: **Giles Ryder**, artist, curator, The Talent Agency
- 2212: **Nine Yamamoto-Masson**, independent curator producer artist, **Kinema Nippon**, You Are Here Berlin-Tokyo, Amsterdam School for Cultural Analysis
- 2213: **Dr. Benjamin Meyer-Krahmer**, Assistant Professor, **Academy of Visual Arts Leipzig**, Germany
- 2214: **Eva-Maria Schoen**, artist, Berlin
- 2215: **Sarah Barkmeijer**, beeldend kunstenaar / docent
- 2216: **Silvia Ulloa Marquez**, Visual artist
- 2217: **Amy Wu**, student
- 2218: **Christophe Lemaitre**, researcher, Jan Van Eyck Academie, Maastricht
- 2219: **Laura Schleussner**, freelance curator
- 2220: **Dr Andrea Phillips**, Director of Research Department of Art Goldsmiths, University of London

I write in full support of your action to arrest the draconian and unprecedented destruction of the Dutch cultural infrastructure that has for so long been of enormous international importance. This short-sighted move on the part of your government, which apart from anything else fails to recognise the proven economic benefits of your cultural capital, signals the potential end of period in which many of us working in the field of visual arts have looked to the Netherlands as the nation that understands the intrinsic social benefit of a healthy and strong, independent and free arts system.